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VOL. XXIX. No. 5

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Teutonic Thoroughness

It would seem somewhat amiss if we permitted the opportunity presented by this second of our two issues devoted to the "Music of All Germany" to pass without discussing the most characteristic of all German traits-thoroughness. Some years ago we used to hear the word "Dutchy" applied to anything that was flimsy and cheap. Accordingly, when we went to Germany we were prepared to see "Dutchiness" on all sides. Copious doses of Stoddard, Serviss, Elmendorf and Burton Holmes had failed to remove the impression that Germany was a land of tinsel, cheap decoration and somewhat gaudy display. We do not know how many Americans are now suffering under this delusion, but we do know that our first experiences in the beautiful and substantial German streets made us realize that Broadway and other American streets of a similar type are far more "Dutchy" than any street we saw in Germany. The German love for thoroughness and solidity

was everywhere apparent. German musical education has been dignified by a similar thoroughness. Read Prof. Max Mever-Olbersleben's splendid article in this issue and see how carefully every point has been considered. This foremost German educator has delved right to the bottom of things, and shows American readers some of the secrets of success upon which the great music schools of Germany have been founded.

A Real Musical Philanthropy

ONE of the most interesting matters discussed at the recent biennial convention of the National Federation of Musical Clubs. recently held in Philadelphia, was the report of the Amateur Musical Club of Chicago. This body of seven hundred earnest women has found something with which to occupy itself vastly more important that the tiresome parliamentary quibbles to which so many clubs unfortunately devote their time. Neither has there been the self-aggrandizement of individuals with personal axes to grind. In fact, the delegate who gave us the following information, and who has been the prime mover in the philanthropic work of the club, insisted upon not having her name published. The Amateur Musical Club holds one important concert every year, and the entire proceeds of this concert are devoted to what is termed the "Scholarship Fund." Thereafter the club sends performers, singers, etc., to different charitable institutions, giving concerts in and around Chicago, and pays these musicians for their services from the fund. The sick, the blind, the unfortunates in the almshouses, and the afflicted in institutions, without regard for creed, have been inspired and cheered through the efforts of this most praiseworthy system. More than fifty such concerts have been given in the past year. The musicians employed are the younger members of the club-all of them students, many of whom are having desperate struggles to obtain the means for a musical education and need every dollar that can be procured. Churches in need of assistance are furnished with musicians for charity concerts. In this case the church defrays one-half the expense and the club the other half.

While we have the deepest possible sympathy for those who are suffering from unconquerable misfortunes, and who must look upon the concerts of the Amateur Musical Club as among the brightest spots in a weary existence, we, nevertheless, feel that the most important phase of the work done is that of paying the young musicians themselves. THE ETUDE has never been able to

see just why a young pianist should be expected to give her services gratis for years. Who would think of asking a lawyer or a merchant to donate his services or his stock without remuneration? Just why young musicians should afford those who organize such concerts an opportunity for gaining the reputations of philanthropists it is hard to tell. The real philanthropists in the case are the musicians themselves

All honor to that splendid group of Western women who have established the precedent of paying young musicians as they should always have been paid.

That Everlasting Practice



In these days we are flooded with sermons upon the necessity for the teacher to keep constantly in condition to play for her pupils. Notwithstanding the fact that many of the best teachers in the past avoided illustrating their ideas at the keyboard, and, indeed, often refused to illustrate passages, fearing that this course might lead to imitation, we find that the majority of pupils of the present day demand that the teacher shall play, and play well. The teachers who do not keep up their technical work are conscious of this, no matter how unwilling they may be to admit it.

We think that we know why teachers do not practice to keep up a repertory of pieces. In nine cases out of ten it is due to an abandoned ambition. The young teacher starts out in life with the most heroic achievements in view. Alas! not everyone can be a Paderewski, a Strauss, a Melba, a Caruso or an Elman. We accept the niche to which Fate leads us with none too welcome grace. The abandoned ambition stares us in the face and we go on letting it pull us down at the very moment when we should be doing our best building.

But the tired teacher exclaims: "In what mood am I for practicing after teaching for eight hours each day? Why, it is about as sensible to expect me to practice in the evenings as it would be to ask a washerwoman to start on another wash when she came home from her day's tussle with the soap and the suds, and then expect her to rave over the delights of the thing,'

The trouble with this teacher is not what she thinks it is. She has simply lost her purpose, her ambition, her heart interest. It will all come back if she goes about it in the right way. What is it, pray, that keeps Thomas Edison at work for eighteen hours a day? He has millions in money and more fame than enough for a hundred men. The little spark which keeps that marvelous intellectual motor of Edison busily at work is ambition. Awaken your ambition, and all things seem easy.

One of the easiest ways to awaken ambition is to acquire a purpose, and that leads us to the subject of our editorial. We know of a teacher who gave a weekly recital to an audience composed of chairs, bookcases, sofas, a Franklin stove and a "whatnot" decorated with bric-a-brac which was even too atrocious to laugh at. In these uninspired surroundings, she, at a certain time each Saturday, played a selected program which she had carefully practiced at odd moments during the week. This course went on for several years, and her technic developed marvelously. Then one night, as if by magic, the furniture was turned into a real audience in a big hall. The ambition, the dream of years had become a reality. The moral of this is: "Get a purpose, if only an imaginary one." Do not expect big things at first. Better by far take the advice of old Epictetus:

"Practice yourself, for heaven's sake, in little things; and thence proceed to greater."

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In the Revue Mensuelle of the musical Society R. P. Thibaut describes a classical Turkish concert. It seems that private musical assemblies were for-bidden to the Turks by Abdul Hamid, while the of the streets and cafes was too strongly overlaid with tam-tams to be effective. But recently, through the courtesy of the composer Raouf Yecta Bey, the French writer was able to hear the native concert in all its glory. While the music was based on prescribed rhythms and melodic styles, and avoided intervals larger than a fifth, there was still enough variety in rhythm and mode to prevent monotony. The music, while echoing the sense of the words, seemed suited for delicate sentiment rather than poser of "Evangeline," could not write music, but dramatic grandeur or tragedy.

Among the instruments used were the nei, a "reed flute" of delicate and mysterious tone-color; the violin; the oude for stronger effects; the lively canoun for runs and skips; drums, tefs, koudoms, and mazlaus for rhythmic effects. There is little harmony, though the oude may duplicate the melody in a lower octave. The other melodie instruments may add fiorituri, or ornamental figures of all sorts. The actual concert consists of nine prescribed kinds of music, thus becoming a sort of long-drawnout suite. The Taksim comes first-a sort of opening prelude showing the general styles to be followed. Next comes the Pechrev, more like an instrumental overture, establishing the chief key and the permissible modulations. The Kair (lit., work) is a long movement of technical brilliancy, though moderate in tempo. The Murabba (four-part) is a four stanza affair, with the same music to the first, second and fourth stanzas, but with a new melody for the third, called the Meyan. The Nakisch (ornament) is an old-time piece of medium length, containing little refrains (tererems) like the "tra-la-la," etc., of European folk-songs. In the regular concert, the Nakisch is followed by a second Murabba. The Aghir Semai is a slow piece, usually in 6-4 or 10-4 time. The Charki are chansons of short rhythm. The Yuruk Semai is slow, then quick then slow at the end. The final Pechrev Semai, in 10-8 time, reproduces the themes of the second movement, for instruments alone, but with new figuration. A concert does not have to represent a single composer, for the separate movements may be drawn from different composers and widely different periods. The words are often taken from standard Oriental poets, the Persian Hafiz being a favorite. The lack of harmonic effects is strange to Western ears at first, but the richness in melodic motives and the variety of rhythm, key and mode soon begin to show an exotic

ANECDOTES OF VON BÜLOW.

Anecdotes of the great Hans von Bülow have been collected for Die Musik by Marie von Bülow. All musicians know that in the orchestra the most untunable instrument (oboe, if not piano) will sound an "A" for the other instruments to use in tuning. Once, when he was leading an opera rehearsal, the prima donna sang insecurely, taking great liberties with the pitch. After an especially noticeable deviation, Bülow suddenly stopped the orchestra, and said to her, "Give us your A

Once he was asked for his opinion of one of Sterndale Bennett's more conventional pieces. He surely killed two birds with one stone when he replied, "It sounds so Mendelssohnish, that it might have been written by Julius Benedict.

He was always ready with a musical comparison. Once at a private dinner he noted that his hostess. and an opera by Henri Hirschmann, entitled "La having served up a gift of some pheasants, had it necessary to eke out the dish with other birds. When the subject was mentioned, he said. birds. When the subject was menuoneo, its same reason. As new Asanan opera is an Debacie, by "These other birds seem like the first five sonatas Masaccio, Martucci's D-minor symphony was given

can eat their own meals without having to listen

Once, after certain Russian notes held in Germany had been defaulted, Bilow was leading a public rehearsal in which Carreño played the B-minor concerto of Tschaikowsky. The weather was bad and the fog outside the hall grew thicker, until increasing the concert of the control of th increasing dimness made the conductor lose his place and stop the orchestra. "We are waiting for lights." ights," he explained. "In this darkness," he added, The Russian notes have become worthless." This kept the audience in a good humor until matters were running smoothly again.

Once, in the city where Bülow conducted, a rather weak rival organization sprang up, appearing in the Concerthaus, under the baton of Herr Meyder. One day a note for the latter was brought to Bülow by mistake, "It is for Meyder, of the Concerthaus," said the messenger. "I am a Meider (avoider) of the Concerthaus myself," replied Bülow, as he sent the messenger away to puzzle it out.

One may be pardoned for repeating the wellknown Boston anecdote of Bülow. Rice, the comdictated his melodies to a musical companion. Hence his friends introduced him to the great visitor as a man who had composed an opera without knowing a note of music. "That's nothing," replied Bülow, "I know an Italian who has written many operas without knowing anything of music." He meant Verdi, whose early works were too conventional and simple for Germany.

He could be brusque on occasion. A man who had once been introduced to Bülow met him on the street. "Herr von Bülow." he said, "I'll bet you don't remember me." "You've won your bet," said Bülow, walking on. The same directness shows in his famous remark, "Tenor is not a voice, but a disease." Even the fair sex could not soften him, Once some ladies penetrated into one of his rehearsals. "We will take the bassoon part first," he said. After sixty or eighty measures of rest, punctuated by a few solitary grunts from the instrument, the intruders disappeared.

MUSICAL NOVELTIES

In Berlin, Alexander Ritter's symphonic poem, "Kaiser Rudolf's Ritt zum Grabe," shows that he can write strong and significant music himself, as well as inspiring it in Strauss. Berlin has heard also James Simon's tone poem "Empedocles," for baritone and orchestra. Other novelties at the German capital were Liadow's genre picture. "The Enchanted Lake," and Wyschnegradsky's symphonic poem, "Die Schwarze." The latter is a new name among composers, and one that would deserve Louisa M. Olcott's description of such names, "a sneeze and two hiccups." Berlin has survived a Seigfried Wagner evening, including parts of "Banadietrich" and the new "Schwarzschwanenreich." Other new works are Max Marschalk's interesting Serenade for orchestra and a beautiful string quartet by Gernsheim.

Leipsic has heard some new choral works, inluding a "Gesang des Lebens," with orchestra, by Richard Wetz, two excellent a capella choruses by Carl Bleyle; Wolfgang Riedel's "Traumbild" for soloists, chorus, and orchestra, with shorter works, by Albert Kluge, Hugo Kaun, and Hans Huber. Hamburg gives praise to J. B. Foerster's symphonic poem, "Meine Jugend." Schwerin applauded Friedrich Koch's "Tageszeiten," while Vienna enjoyed the symphony that Karl Weigl composed for the last Tonkünstlerfest. Munich has now heard "Der Rosenkavalier," and Die Musik has a parody on it, entitled "Der Hosenkavalier." in which Johann Strauss congratulates Richard on the latter's adoption of the waltz. Humperdinck is considering a new opera, on the subject of Fra Angelico.

French works include a three-part Pastorale, by Gaubert (Allegrement, Crépuscule, Danse Rustique) Danseuse de Tanagra," Turin heard "Morgana," by de Meris, an example of the verismo school of crude realism. A new Italian opera is "La Debacle," by

From Denmark comes the surprising news that Beethoven.

On an ocean steamer, he was much irritated by the fact that hired musicians played during the entitled "Dr. Cook," on a liberto turnished by that meal hours. "How I envy them," he said; "They successful nature fakir. This gives another proof of the successful nature fakir. This gives another proof of the successful nature fakir. This gives another proof of the successful nature fakir. This gives another proof of the successful nature fakir. This gives another proof of the successful nature fakir. This gives another proof of the successful nature fakir. Wallace Irwin's statement that "Denmark is an easy

St. Petersburg programs have included a Sym-St. Petersburg programs neve metaded a Sym-phonic Ballade by Chevillard, Ernst Boehe's ton-picture, "Taormina," Erik Melartin's symphonic poem, "Traumgesicht" (directed by that Finnish composer in person), and Gliere's second symphony, Moscow has heard a violin concerto by Conus, a richly harmonized Dramatic Fantasie by Steinberg, and some of Scriabine's new piano works.

London has heard an excellent Fantasie for string quartette by the late composer Hurlstone. Two operas by the Hungarian, Emanuel Moor ("Wedding Bells" and "Pompadour") were only fair successed The performance of Elgar's organ sonata (Op. 28) makes one wish that the standard organ repertoire could be better known in America.

BRIGHT IDEAS IN A NUTSHELL,

BRIGHT IDEAS IN A NUTSHELL, Jenut you begin then, you shall to show you find the show you fittle discoveries, your new "writakies", and let us help you pass them to hundreds of exchers and pauly who will be bemilted by the shall be shall be shall be the shall be shall be provided by the shall be shall be shall be shall be printed, do not be discovered; seed in the nort one that cower and this little department, which will appear from the tittle, but there for the purpose of, within you take the shall be shall b

"I HAD great trouble in getting my pupils to learn the definitions of musical terms, and some of the parents objected to the extra expense of buying a music dictionary. Then I hit upon the plan of writing out definitions of the most used terms on little slins of paper. These I kept between the leaves of a book with an alphabetical index. When the pupil came to a new term I took a slip from my book and the pupil was requested to hand in the slip at the next lesson and repeat the definition. Most of them have musical dictionaries now."-B. O. J.

"One of the worst faults I have had to tight with carelessly trained pupils is that of breaking in of the fingers at the knuckle joints. What are we to do with pupils who make this mistake? One pupil repeatedly denied that her finger 'broke in.' When she was playing a slow passage at my keyboard I noticed that the sun was shining brightly upon the keys. My kodak was handy and I snapped the picture. The following week I handed a print to her, and she was amazed at the convincing proof of her guilt. It cured her, but what are we to do with the vast number of pupils whom we cannot photograph?"-R. A. S.

"Very early in my teaching experience I was confronted with a fact which I have never forgotten. I used an instruction book full of little pieces. Pretty as they were, I found that my little pupil commenced to tire of them. One of the pieces in the back of the book was published as sheet music under a different name. I bought this piece and presented it to my pupil who studied it at once with great eagerness. It was then that I found that the trouble with my pupil was lack of novelty. The old book becomes an old story, and the occasional piece of sheet music means much to the pupil."-TRUTHSEEKER.

"I found that the binding on my music roll was wearing out. I had a good roll, but wanted to use the old one to save the good one for better occasions. By binding my old one with the same kind of music tape (black, with paste on the back) that I used to mend my music, I made the old roll last for almost another year."-STUDENT.

"At my last pupil's musicale (held at home) I was put to my wit's end to get a novelty to 'tickle' the children. It seemed as though I had tried everything on earth. Finally I found some half-tone prints of the heads of the famous composers Becthoven, Mozart, etc. I placed a drinking glass with a transparent bottom. tom over the face of each picture and cut out the picture, so that it would exactly fit the bottom of the glass. Then using a thin transparent paste I pasted these upon the outside of the bottom of the glass so that when the children came to the end of their lemonade they discovered the portrait of a great composer. I offered a prize for the pupil who was able to guess the most names successfully."-S.

"One of my pupils had the bad habit of turning "One of my pusils had the bad habit of turmus down the corners of the pages of her music, that is, making 'dog-ears' of the Most of the pages of the making 'dog-ears' of the Most of the pages of the music quicker than is. Timely every time she turmed down a corner I drew a sum if the picture on the corner The hint was broad a chough, and she soon gave up this annoying habit."—Errup. Farsen. this annoying habit."-ETUDE FRIEND.

Commonsense in Voice Teaching

Prepared Especially for the last German Issues of THE ETUDE by the foremost Living German Soprano,

LILLI LEHMANN

[EDITOR'S NOTE.-A short biography of Mme. Lehmann appeared in The Etude Gallery of Musical Celebrities for last month. It should be remembered that this celebrated singer has had experience in almost all the branches of her art. Commencing as a coloratura soprano, she developed her talent under the instruction of her mother in the very shadow of the opera house. Her mother, in fact, rendered a service to Spohr similar to that which the daughter was later destined to render to Richard Wagner-taking the leading female rôles of the master's operas. As her voice was at first purely a light soprano, her development from this to the dramatic rôles was gradual and natural. After gaining the reputation of being the leading Wagnerian singer of before time she made tours of all the art centers of Europe and American Meneral Ministry and the state of the reading with invariable success. Later she entered the going the studies? Many town commence the fall-of the studies? Many town commence the fall-flowr lessons in loses a week, a commence the fall-flowr lessons a week, a commence the fall-flowr lessons as week, a commence the fall-flowr lessons as week, and the studies? Many two ordinates the fall-flowr lessons as week, and the studies? Many two ordinates the fall-flowr lessons as week, and the studies? Many two ordinates the fall-flowr lessons as week, and the studies? Many two ordinates the fall-flowr lessons as week, and the studies? Many two ordinates the studies the studies that the studies the studies the studies that the studies the studies that the stu Her caution to American students of

voice is therefore worthy of the most serious attention.l

FROM America I have received the request to give a warning to those of our young and beautiful sisters of the new world who, without reflection, take up the musical career of an operatic or of a concert singer, only to suffer much disappointment and chagrin when failure overcomes them

My warnings of this kind have been frequent in the past, but I very much fear that they will produce as little effect in the future in America as they have here in Germany. When a singer fails to attain great success the public seems inclined to blame the singing teacher, whereas it is principally the young women themselves who are responsible for the disappointments.

The average amateur is prone to look upon the career of the concert singer, as well as that of the opera singer, as one long and continuous series of pastimes and amusements leading over rosy paths to a gold mine They apparently have no appreciation of the importance of art, no conception of the untold difficulties. The endless paths which lead to success-alas! only too often to but moderate successmust be those of infinite patience, exhausting study and limitless hope. To

many who think themselves talented because they can "warble"

a song? Do these young people fully realize what talent really is?

I would not have the readers of THE ETUDE feel that I am pessimistic. In fact, quite the opposite is the case. I simply desire to have them look upon the matter we are discussing sensibly and use their own judgment in the matter. If all singers took such a course much heartache would be spared. The trouble is that young singing students rush to coveted conclusions without investigating the real facts of the case. With talent, for instance, one must also have a voice; the susceptibility for rational expression, without which all music is unbearable; genuine musical feeling; a sense of rhythm; a well-trained method of pronunciation and enunciation (diction); a general education embracing not only the history of the art and the theatre, but also a compre-

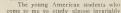
hensive grasp of the most-used modern languages; extraordinary application, leading to intense concentration; endless energy and the kind of physical and mental endurance which enables the student to withstand the exhausting effects of study, as well as the results of the great lifestruggles which often surround the singer at the very outstart of her career. Add to this at least five or six years of uninter- his canvas.

rupted study, incessant work, fine health, a magnetic personality, and one may gain some idea of the attributes which a young singer should possess before the real work of making a career

Granted that the singer possesses the natural and acquired qualifications I have mentioned, one may consider the matter of talent-not before. Under these conditions one may perhaps attain success. I say "perhaps" as there is no absolute guarantee, and with all these attributes combined one does not become the practical and happy being, which, after all, is the only true result of success.

Let us now consider some of the reasons why some Amer-

even attending these irregularly, and ending their year's instruction in March or, at the latest, in April. Surely music study under such circumstances is little less than farcical. The voice, above all things, needs careful and constant attention. Moreover, many are lacking lamentably in the right preparation. Some are evidently so benighted as to believe that preparation is unnecessary Or do they believe that the singing teacher must also provide a musical and general education? Is there one among them, for instance, who can enunciate her own language faultlessly; that is, as the stage demands? Many fail to realize that they should, first of all, be taught elocution (diction) by teachers who can show them how to pronounce vowels purely and beautifully, and consonants correctly and distinctly, so as to give words their proper sounds. How can anyone expect to sing in a foreign language when he has no idea of his own language-no idea how this wonderful member, the tongue, should be used-to say nothing of the terrible faults in speaking? I endorse the study of elocution as a preparatory study for all singing. No one can realize how much simpler and how much more efficient it would make the work of the singing



this we must add talent, voice and even genius. Are there not commence with "Wagner." Of course, they sing in Germanand how? Not only have they no idea of the meaning, but they even fail to know how to give the correct pronunciation to words and syllables they read. They imagine that one can sing intelligently merely by imitating, like a parrot. Some are so insistent upon immediate success that they even go so far as to pay managers for the permission to appear in public long before they capable of producing artistic results. Real success can never be bought in this manner, and they, alas! bring over to us a condition from which we turn in shame and sorrow.

The energetic American young woman, who has so much endurance and natural ability, should, above all things, make up her mind to be thorough when it comes to art. She should look upon art as her "holy of holies." She should regard it as a heavenly gift which nothing can replace. That is, after all,

the only commonsense in voice teaching. Nothing should be too small to merit her attention. She should seek to master the secrets of her life-work with the same patience and zeal that a master chemist would apply to the discovery of a new element, or the same fervor and enthusiasm which a great painter would lay upon





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LILLI LEHMANN

The Influence of Germany's Greatest Masters on the Musical Art of the World

is the sequel of an article by Mr. Finck which appeared in the first of the "Music of All Germany" issues last

MENDELSSOHN AND HIS SCHOOL

1MITATION is the sincerest form of flattery, and perhaps no composer has been more frequently imitated than Mendelssohn. This, in fact, is one reason why musicians are now inclined to underrate him. They find not a few things in his compositions that appear commonplace, but forget that these things were original with Mendelssohn and therefore quite new in his day, and that what makes them seem stale now is the fact that his imitators have so often dinned them into our ears. These very things show how widespread was the influence of this master in Germany and clsewhere.

were most deeply impressed by Mendelssohn's genius, were the Danish Gade and the Russian Rubinstein. who share with him the peculiarity of standing with one foot on classical soil and with the other on the romantic side Mendelssohn's skill in preserving the classical forms, while at the same time investing his pieces with romantic features, appealed to the masses, as well as to a multitude of minor composers. It is exemplified in his Italian and Scatch symphonies, his Midsummer Night's Dream music, his Finaal's Cave overture, and other pieces that belong to, or verge on, program music. were his most poetic and original works, the works which exerted the deepest influence

As we saw in the preceding article, Mendelssolin was encouraged to write program music by the fact that Beethoven endorsed this branch of the art when he composed the Pas-toral Symphony. "When Beethoven had once opened the road," he said,

ness in following Beethoven on this path had much to do with encouraging the modern trend toward program music, which has culminated in Strauss's program music, which has cummated in Stratus, surface in Strategies of the Sinfonia Domestica. Poor Mendelssohn himself, to was epoch making. To take only one instance in Strategies of a hundred: MacDowell's Woodland Sketches. be sure, would have been horrified could he have foreseen the extremes to which this movement was

In Germany Mendelssohn's sway was for a time so absolute, that even such giants as Schumann and Wagner were hampered by it. Of Schumann I shall speak presently. Wagner fought the Mendelssohn influence, so far as it seemed to him excessive and injurious. While acknowledging his genius in mentality in Mendelssohnism which, in the inter- from him. pretation of Beethoven, for instance, unduly softened that master's virility and ruggedness.

In England Mendelssohn was so all-pervasive that Wagner's interpretations of the master-works, which are now followed by all great conductors, were severely criticised, because they differed from Mendelssohn's, Yet, on the whole. Mendelssohn's Mendelssohn's. Yet, one the whote, Menderssonnes influenced song writers in England as in other influence on English must like whose the countries. was through his songs that the German Licd was countries, introduced; and his oratorios, following in the foot-

(This article, although separate and distinct in itself. Schumann, on his part, was one of the most cordial admirers of Mendelssohn-too cordial, in fact; for, as Hans von Bülow pointed out, Schumann, in the by Mendelssohn. In his earlier works he gave rein possible varieties of the art song. to his own romantic impulses in regard to freedom of form; but later, dazzled by Mendelssohn's elegant classicalism of form, he tried to imitate him and thus did violence to his own nature and style. This, combined with his increasing brain through his dramatic songs, like The Erlking and troubles, resulted in making his later works seem the Doppelganger, which opened new vistas of emomerely the product of talent as contrasted with his tional utterance

earlier works of real genius, among the best ever written, it was not so much one like sudden and thrilling transitions to another Among the composers outside of Germany who through them that he made his mark on music and world; their influence on the general development

SCHUBERT PLAYING FOR HIS FRIENDS.

reveryone was bound to follow." His own prompt- musicians in various countries as by his short piano the art-song, let us now turn to the operapieces and his songs. His way of grouping together number of short pieces under a poetic title beside giving each of these pieces a separate title. including To a Wild Rose, Will-o'-the-Wish, From an Indian Lodge, To a Water Lily, A Deserted Farm and five other pieces, evidently follow the plan first devised by Schumann in his Papillons, Carneval, etc., although there is a difference.

Schubert, Mendelssohn, and Chopin also wrote short pieces, but as a rule their interest is purely the hero and the heroine each claimed a grand musical and not allied with poetic subjects, as in the scena and part in at least one duet. There had to

further developed by Brahms and others. In parlante, etc. The operas, in a word, were mere con-England, oddly enough, Schumann exerted little influence except manner was necessary and nece

also exerted a wine and summary interaction of the Philistines, the comies of light and the Resibility of their voices, but tried to restore fought the Philistines, the total simply because must to its proper function, that of seconding progress, the partisans of the old, simply because music to its proper function, that of seconding progress, the partisate on the consistency of the proper struction. That or security they were to make the proper struction. That or security were to make the source of Change France and by poetry by enforcing the expression of the senti-

Greater even than the achievements of Mendelsschn and Schumann were those of Schubert, While he did not actually originate the art-song, he was the first of the great masters who was as willing to put his best thoughts into a short song as into an opera, sonata, or symphony; and by setting this good example he exerted a tremendous influence on Schumann, Franz, Jensen, Brahms, Grieg, Liszt, Rubinstein, Tschaikowsky, Dvorák, Mac-Dowell and others.

Most musical terms in international use are Italian: but lied is a German word which has been adopted in all other countries, for it is as Liszt wrot. poetically and musically a product peculiar to the Germanic muse." Through Schubert, the lied became a world power in music. He not only made it as Hans von Bulow pointed out. Schumann, in the balter part of his career, committed musical sucide and modulation that all the world listened to it and because of the too great influence exerted on him tried to imitate, but he practically exhausted all the

Liszt called attention to the important fact that while Schubert was not successful with his attempts at writing operas, he nevertheless exerted indirectly a great influence on the development of the opera

Harmonically, Schubert was a much bolder Although Schumann's symphonies and sonatas are innovator than Beethoven; his modulations affect

(whose harmonic roots are in Schuhert), has been eloquently set forth by Dr. Riemann in his great works. Geschichte der Musik seit Boethoven (Op. 401), the perusal of which cannot be too urgently recommended to all who read German.

Rubinstein, also, considered Schubert the originator of the modern epoch in music. He finds his short piano pieces, the Musical Moments and Impromptus as inexplicable and original as his songs. They exerted as great an influence on the future of piano music as his songs did on the development of the lied.

In the art of orchestral coloring, Schubert opened up entirely new paths in which others eagerly followed him. Think of the secondmovement of his Unfinished symphony, with its ravishing new ounds!

Much more might be said regarding Schubert's influence, but room must be reserved for others. Having disposed of instrumental music and

GLUCK'S OPERATIC REFORMS.

When Gluck was a young man he wrote operas similar to those perpetrated by Piccini, Jomelli, Hasse and Porpora-operas which if performed to-day would appear screamingly funny.

They were all constructed after the same artificial model. The stories were taken from Greek mythology and the end always had to be happy. There were in the cast three women and three musical and not small those who took their cue be a certain number of arias, often placed without In his piano pieces and songs Schumann created and of these arias there were many kinds—the thythmic complications which were taken up and aria di portamento or di browara, the aria cantabile, or

style of his letter, notes and the state of introduced, and his organized, following in the tools also extend a wide and saltary influence. He then to interrupt the action in order to show off concert in costume into an opera. He not only Buring the greater part of his career, Schumann practically discovering the genius of Chopin, Pranz, was overshadowed by Mendelssohn, who might have all a not care much for his music. great service, the service of th relation of music to poetry was much the same as

that of harmonious coloring and well disposed light and shade to an accurate drawing, which animates the figures without altering their outlines."

By advancing these views and proving their worth in his operas, Gluck did a deed which had a vast influence on the future of opera in all countries. Italy, to be sure, remained unregenerate. Rossini and Donizetti paid little heed to Gluck's ideals; three other men, Germans all, had to come before Verci could write his Aida and Othello. These three men were Weber, Meyerbeer and Wagner.

WEBER AND ROMANTIC OPERA.

When Weber's Freischütz was first performed in Berlin, the poet Tieck declared that it was "the most unniusical noise that ever raged on a stage." He referred to the gruesome music which Weber had written to match the scene in the Wolf's Glen, the deep mountain gorge, with its owls and other ghostly birds, its eclipsed moon, its hurricane, its circle of human skulls within which Caspar casts the enchanted

Beethoven was wiser. When he read the Freischütz score (he could not hear it, for he was deaf), he exclaimed: "Weber certainly has written devilish stuff here. When I read it I have to laugh, and yet I feel

that it is the right thing."

It was in this Wolf's Glen that the romantic school of opera was born. It was the first time that the music itself in an opera was as "devilish" as the plot. With these sounds Weber exerted an influence on composers that has lasted to the present day (there is much that is "devilish" in Strauss's Elektra) and that will last forever. Music no longer had to be sweet always; it could be frankly ugly where the situation

But it was not only on the gruesome side that Weber extended the capacity of music for expression. He was the first to make tone-colors of all sorts an object of interest in themselves-in which Schubert promptly followed him. In his Oberon, for instance, Weber delineates the fairy world in a light and airy way which inspired Mendelssohn to write his Midsummer Night's Dream overture and other works.

No musical historian has yet quite done Weber sufficient honor. Each of his three operas created a new epoch in music! In his Euryanthe we find the roots of Wagnerism, which is summed up in what Weber himself wrote about his own last opera: "Euryanthe is a purely dramatic work, which depends for its success solely on the co-operation of the united sister arts, and is certain to lose its effect if deprived of their

When Wagner wrote Lohengrin his model, in general and in many details, was Eurvanthe. One of these detai's was the use of leading motives which Wagner learned, not from Berlioz, as so many have written, but from Weber, who anticipated Berlioz. For details on this important point I must refer the reader to my Wagner and his Works, vol. II, pp. 495-6.

MEYERBEER AND WAGNER.

To some partisan Wagnerites it will seem almost like sacrilege to put Meyerbeer and Wagner in the same headline; but while it is true that Wagner disliked Meyerbeer, it is also true that his Rienzi was written entirely under the influence of Meyerbeer, who also exerted a deep influence in other countries, wherever spectacular opera was in vogue. Nor is Rienzi the only one of Wagner's operas which betrays Meyerbeer's tutelage. During the three years that Wagner spent in Paris as a young man he heard the Meyerbeer operas many a time, and the theatrical ingenuity they display did much to educate his own dramatic faculties. He was conscientious enough, on the other hand, to avoid Meyerheer's faults, especially his introducing of effects for their own sake instead of as a necessary outcome of the dramatic situation.

As for Wagner himself, a separate article would be required to point out in detail the world-wide influence of his reforms and his music itself. Verdi's Aida betrays the influence of Wagner, as well as that of Meyerbeer. In his last two operas, Otello and Falstoff, Verdi went over entirely to the Wagnerian camp; for in these scores the music follows the action and the poems line by line without being split up into set forms-that is, into detached arias, duos, and so on, as it was in his earlier operas as well as in those of all other composers preceding Wagner, including even Gluck and

THE ETUDE harmonies called leading motives. In this he went far audience is most chary of its praise so that the

benefited by his example. There are leading motives now in nearly all operas, from Carmen to Salome, Tosca and Natoma,

Still greater has the Wagnerian influence been in the matter of creating new means of orchestral coloring and dramatic expression in general. By completing the orchestral families or groups and subdividing the instruments in each group. Waguer secured new and ravishing effects which composers the world over hastened to copy; and the dramatic vigor and appropriateness of his themes was also a stimulus to the imitators. Many of Wagner's harmonic progressions and modulations were as new as his orchestral colors, and how they influenced composers everywhere we all

Take France, for instance; composers as far apart in style as Massenet and Saint-Saëns came under the Wagnerian spell. Nor has even Debussy escaped it, although he has put "Emancipation from Wagner" as one of the mottoes on his banner. In Germany the latest operatic success is Humperdinck's Königskinder, which might have been written by Wagner himself.

CIVING LESSONS IN THE COUNTRY.

BY E. P. HILAND,

THE city teacher often is wont to look disdainfully upon his country brother toiling in some little town, remote from concerts, opera, the drama, even from art. He often overlooks the special training which this same country brother receives, the self-dependence and independence which he is forced to assume, the power to grapple with and make the best of unpromising and adverse conditions which is developed in him. And, suddenly, when perhaps this disdained country brother steps forth from his seclusion into the lime-light of publicity, the city teacher, taken unawares, is forced to fall back on the assertion: "Oh, yes! I always knew he had ability-but just think what he might have been. if he'd only staved in the city and kept up with the All unaware that it is the very difficulties through which the country teacher has passed that have made possible his success.

Now by "country teacher" I do not necessarily refer to the time-honored and traditional "country teacher" -the spinster possessing all the stiffness and primness of Puritanic New England; she who gives lessons for "thirty-nine cents a lesson," and who toils stiffly up and down the keys over "Home Sweet Home" with variations, or "The Maiden's Prayer."

There are, hidden back in old country towns and villages of our land, many earnest students who are well-trained musicians.

That those who live in cities have slight comprehension of the problems met by the country teacher, is only a natural conclusion. It is not to be expected that at once they can conceive what it would be like to live from one year's end to another in a town where their only opportunity to hear classical or good music would be to sit down at their own piano and painstakingly study out the piano or vocal score of the latest opera, or the works of the newly-heralded

The city teacher has but to keep posted on the musical productions in his own town and advise the attendance of his pupils at these productions. The task of explaining an opera to a child who has never to kill. scen a city theatre, never seen a play given by pro fessional talent, never seen a stage supplied with scenery-this task is great in magnitude, and yet onc which is but a specimen of the daily work of the

Primary among the difficulties met by the country teacher is the scarcity of pupils of any description, and the reluctance of the country-bred to expend their hard-earned cash on such "nonsense" as music les-City teachers are apt to speak slightingly and semi-humorously of the country teacher who teaches for fifty cents a lesson. When it is a question of teaching for half-a-dollar or having no pupils at all, there is no element of humor in the situation

Not only is this one of the difficulties at the commencement of the path, but there is an even greaterthe prejudice existing in small and long-established towns against the stranger within their gates. Indeed, it is not pleasant to find your community far more Wagner was the first to give an uninterrupted flow of "rag-time"-made more enthusiastic by a new phonoto the music of an opera; the first, also, to connect all graph—than by your most earnest and heart-felt efforts attention in Sydney one day, and his friends rescued the parts of it by means of the recurring melodies and to give them good music. Moreover, the country him from oblivion,

beyond Weber. Most composers since his day have words of appreciation and pleasure come to be a rare and seldom-attained delight.

FIGHTING FOR BETTER MUSIC.

This is the school in which the would-be teacher must learn courage, must learn persistence, tact and energy. From rag-time it may be possible, at first, toturn their attention to nothing more spectacular than Silvery Waves" or "The Maiden's Prayer." Remember your audiences must be educated, fairly against their will, to some degree of appreciation of good music; so that, at first, the quickly caught melodies and tinkling arpeggios are most easily grasped and understood by them. Then gradually, very gradually, can come the waltzes, the mazurkas, the Polish dancesvivid, dashing pieces, all with a "catchy" melody and swing. By this time, perhaps, after you have given them the easier Chopin, you will find them not so fully satisfied by the rag-time efforts of your competitor, not so cool in reception of yourself. It will have taken years, possibly three, possibly five, possibly seven years, to attain this. Then, at last, you will be able to gain their attention for a lecture recital.

The city child if shy and reserved has at least the appearance of intelligent attention and of some degree of willingness. Even the shy city child will melt into an occasional smile; whereas, your shy country pupil is quite apt to sit in sphinx-like silence until you begin to feel that all explanations, all strivings for the child's confidence, are lost and useless.

At the other extreme, is the bold country child, with that astounding ignorance which is so characteristic of a certain class-the startling histories of the whole family to which one is compelled to listen-the curious personal remarks-the groaning and whining over a hard bit of the lesson-the teacher begins to wonder if indeed these are really children, or rather, some race of changelings.

Probably the teacher born and bred in the country himself educated only in the city, can through the memory of his own childhood, come to a better understanding of these country pupils than the city man, and in a much shorter period of time. For what city man could be expected to talk intelligently about crops, or hunting, or trapping, or even of poultry raising; or would even think of introducing these subjects at a music lesson? It is, however, only through this discussion and interest in the daily life of the country child that the high wall of shyness and prejudice may

Continual self-discipline and self-study must go on; and in the pursuance of this goal the musical magazine plays no unimportant part for our country teachers is, I believe, impossible for the city teacher to realize the importance which such a magazine assumes in the eyes of his country brother. To him it is the one connecting link between himself and the great wide world of musical endcavor and achievement. It is his one glimpse into the lives of those with whom he is laboring in spirit if not in presence. It is his concert, his opera, his school, his teacher; and through it he cherishes that spark of ambition for things greater and far-reaching in their effects. Sometimes perhaps, the country teacher attempts to put some of his thoughts on paper, tries to tell others of his ambitions, of his work. If, perchance, his attempt finds favor with the editor of his beloved paper, there is straightway born within him another ambition, which even country storms, adverse conditions, difficult scholars, and discouragements in teaching are powerless

So, even to the country teacher, come his triumphs. Possibly not world triumphs, possibly no crowns of laurel, no effulgent "press notices," but after all they are triumphs just the same. And what task is there higher than filling to the best of one's ability the position in which one is placed, even though it be the humble post of "country music teacher?"

Those who imagine that rhythms of Chopin's compositions are to be interpreted without precision and attention to time will be surprised to learn that the composer kept a metronome on his piano and used

Drudgery and musical composition often go hand-inhand, though not without revolt on the part of the composer. Vincent Wallace, the composer of Maritana, became so tired of the monotony of writing accompaniments to songs for Dublin publishers that edified by the amatcurish attempts of a young player he went to Australia and dwelt in the bush. His remarkable power as a violinist, however, attracted



(Zamiel casting his magic bullets. The proscenium shown above is part of that of the magnificent New Theatre of New York.)

WEBER'S OPERA, "DER FREISCHUTZ"

HOW WEBER WROTE "DER FREISCHÜTZ"

Weber was the first to put a serious musical interpretation to the old marvelous and supernatural legends of Germany and to present them to the public in operatic form. For this reason he is called the first of the German "Romantic Opera" composers. Weber's position in musical art is peculiar and distinct. He was a genius in the highest sense of the word. Born at Eutin, Holstein, December 18th, 1786, and living until



June 5th. 1826, his span of active years covered much the same period as that of Beethoven. He had been a pupil of Haydn's brother, Michael Haydn, and yet lived long enough to witness the dawn of Mendelssohn and his contemporaries. Thus he acts as a kind of bridge between the German musical art of the past and that of his future. His Der Freischütz was first produced in Berlin. June 18th, 1821. The libretto was by Friedrich Kind, and was founded upon an old German legend. The singers who took part in the first performance are now known almost solely because of their opportunity at that time. In this opera Weber indicates both his natural tunefulness and his dramatic power. He failed to surround his characters with the individuality which Mozart secured in his operas, but he did succeed in writing melodies which made a very decided popular impression.

Weber's best known operas apart from Der Freischütz are Euryanthe and Oberan. Neither of these, however, have ever been as nonular as Der Freischütz. There can be no doubt that the memorable success of Der Freischütz was the inspiring force of Richard Wagner.

THE STORY OF "DER FREISCHÜTZ" THE MUSIC OF "DER FREISCHÜTZ"

Scene: Bohemia. Max. a young marksman, loves Agathe, daughter of Kuno, head forester for the Duke of Bohemia, whom Kuno expects to succeed. His marksmanship is to be tested in a trial on the following day. Prolog. (rarely presented): Agathe receives a mystic bridal wreath from an old hermit

Act. 1. Max's marksmanship fails. Killian, a peasant rival, is proclaimed "King of Marksmen."

Casper, another lover of Agathe, has sold his soul to Zamiel, a forest demon, in return for the magical ability to shoot without failure at all times. He now hopes to gain three years of grace by taking another soul to the demon. By giving Max his gun loaded with a magic bullet, with which the despondent lover kills a soaring eagle, Max is induced to consent to go to the Wolf's Gorge on the following

Act II. Agathe's Room: Agathe is apprehensive and tells how the hermit in the wood informed her that her life would be saved by a bridal wreath. Max. fires a magic bullet, and a picture of one of Agathe's ancestors falls from the wall, wounding her. Max enters, telling her he has failed, but promises to bring a deer from the Wolf's Gorge. The scene changes to the Wolf's Gorge at midnight, Amid a horrible orgy in which ghosts, vampires, owls, etc., take part, Zamiel casts the magic bullets

Act III, Agathe's Room: Her maid opens the box containing the bridal wreath and finds instead a funeral wreath. She dons it, remembering the hermit's prediction that it would protect her. Scene changes to the wood. Max shoots six of seven bullets. Casper knows that the seventh will be guided by the demon Zamiel. Max shoots at a dove. His bullet, guided by Zamiel, hits Agathe. It strikes her bridal wreath, saving her life. Zamiel touches Casper and he expires. The Duke promises Max that he may wed Agathi

Of all the distinguished



TENNY LIND

in this opera in Stockholm on 1838. It always remained one of her favorite rôles. As ha been said, the music of Der Freischütz is extremely tuncful. The theme for

singers who appeared in De

Schröder-Devrient was th

most famous. She frequently

appeared in the opera un ler

the direction of the compose

She received fees as high a

sidered enormous in that day

Jenny Lind made her debut

\$500.00, which were el

horns which occurs early in the overture has been arranged as a hymn, and under the name of Jewett has been sung in churches for years

The prayer from Der Freischütz as long been one of the most popular of picces. The Hunters' Chorus, arranged for four hands, has been very extensively played at pupils' musicals. Sidney Smith has written a difficult arrangement for piano (Opus 16), and D. Krug is responsible for a third grade arrangement (Opus 312, No. 2). There is also a clever little Sonatina on the motives from Der Freischütz, written by M. Vogel (Opus 40, No.

The cast of the opera is Ottokor (Duke), baritone; Kuna, bass; Agathe, soprano: Cospar, bass; Max, tenor; Zamiel, speaking part; Hermit bass; Killian, tenor. The time is immediately following the Thirty Years' War.

Although Weber wrote fluently he was rouch given to rewriting his scores Melodies came to him as readily as to Schubert but he devoted no less than three years to the working out of Der Freischütz.

THE ETUDE

THE INFLUENCE OF THE FOLK-SONG ON GERMAN MUSICAL ART

From an Interview with the Eminent Composer and Director

GUSTAV MAHLER

Secured expressly for THE ETUDE

Mr. Mahler gave his opinions to our interviewer partly in German and partly in English. Consequently it has been impossible to employ his exact phraseology

PLAGIARISM

In some cases we find that the great composers have actually taken folk-melodies as themes for some of their works. In most cases of this kind they have given the source of the theme all possible publicity. In some cases where they may not have done this a few critics with limited musical knowledge and no practical ability in composition have happened to find these instances, and being at a loss to write anything more intelligent, they have magnified these deliberate settings of folk-themes into disgraceful thefts. The cry of plagiarism is in most cases both cruel and unjustified.



GUSTAV MAHLER.

The early folk-songs were by no means the product

of trained musicians, but often came from the soul of

some untutored genius who told his love, his sorrow,

his mirth or his joy, in melody. At first they were

transmitted from generation to generation solely by

sung in several quite different manners in differ-

ent parts of the country. The monks of the four-

teenth, fifteenth and sixteenth centuries did not hesi-

The music which the masters have assimilated in their childhood forms the texture of their mature musical The master who has the skill to develop a great musical development. It cannot be otherwise and I am unwork certainly possesses the ability to evolve melodies. able to understand why the great educators of our When he takes a folk theme as the subject of one of age do not lay even greater stress upon this all-imhis master-works, it is for the purpose of elaborating portant point. I have said assimilated,-you will and heautifying it as a lanidary might take an unpolnotice that I did not say appropriated. That is quite ished diamond, and by his skill bring out the scintillating a different matter. The music is absorbed and goes and kaleidoscopic beauties of the stone. After all, the through a process of mental digestion until it behandling of the theme is even more significant than comes a part of the person, just as much as the hair the evolution of the theme. Consider for one moment on their heads, or the skin on their bodies. It is the incalculable benefits to the literature of the world stored away in their brain-cells and will come forth brought about by the Shakespeare treatment of plots, again in the minds of creative musicians, not in the which otherwise would have been absolutely forgotten. same or even similar form, but often in entirely new Hamlet, King Lear, Romeo and Juliet, Julius Casar, and wonderful conceptions. all of them plagiarised, but gloriously plagiarised.

I have often heard composers who claim to seek individuality above all things state that they purposely avoid hearing too much music of other composers, fearing that their own originality will be affected. They also avoid hearing the songs of the street or folk-songs for a similar reason. What arrant nonsense! If a man eats a beef-steak it is no sign that he will become a ear. Naturally many changes took place in this manner, He takes the nourishment from the food and and it often happened that one and the same song was that transforms itself by means of wonderful physiological processes into flesh, strength and bodily force, but he may eat beef-steaks for a lifetime and never be anything but a man.

ASSIMILATING GOOD MUSIC IN CHILDHOOD.

When the first Protestant choral book was made in 1524, the compilers helped themselves very freely from folk-song sources for the melodies to the chorals. Indeed it has been said that over one-half of the melodies in the old folk-song books were of secular

The early composers also realised that in order to make their work understandable and more readily received, it behooved them to employ folk-themes as the basis for some of their more complicated works, so that the public that heard them could grasp the significance of the work more readily.

HAYDN'S APPRECIATION OF THE FOLK-SONG.

One does not have to delve very deep into the works of Haydn to realise what a keen appreciation he had for the beauty and simplicity of the folk-song. Although Haydn's music seems extremely simple when compared with the intricate rhythms and harmonies many composers are wont to introduce in their scores of to-day, this very music was in its time considered revolutionary by Haydn's contemporaries. Among other things, his interpretation of the idiom of the streets was strongly condemned. His melodies were called plebeian and often regarded as trivial. Haydn was unquestionably one of the most sincere of all composers. He spoke the music he knew and felt as his natural language. Notwithstanding his aristocratic surroundings in later life in the Palace of the Esterhazys, Haydn was a child of extremely poor parents, and during his youth was visited with the most severe poverty. Naturally this brought him close to the common people, as did his long service in St. Stephen's Cathedral, Vienna, where he was a choir boy. When he come to produce his great works, he was so thoroughly imbued with the musical language of the people that the folk-song character and influence keeps cropping up all the time. This is, perhaps, not quite so much the case with Mozart, whose musical father. Leopold Mozart, took every pains to have his phenomenal son surrounded with the very best music of his day. Notwithstanding this, one cannot help feel-ing that the folk-songs which the wonderful child must have heard from his little playmates were assimilated, although their influence is not so pronounced as in the case of Haydn. Anyone who is at all familiar with the Mozart opera. The Magic Flute, will detect this influence at once.

BEETHOVEN'S INCOMPARABLE MELODIES.

Although the actual instances where Beethoven used real folk-songs as themes or as suggestions for his works are limited, it is nevertheless the fact that this gigantic genius conceived in his most exquisite and moving melodies thematic designs which when analyzed are really very simple and often of the character of folk-songs. No composer has excelled the majesty of Beethoven, and his masterpieces, like all great works of his, are so simple, chaste and unaffected that their similarity to the folk-songs-or shall we call them the heart-songs of the people?-may easily be traced.

The magnificent road which Beethoven opened should, to my mind, point the way to all great composers of symphonic music, just as the architecture of Athens. Rome and Corinth indicates the most secure path for the builder of great buildings.

do not think that the tendency to use the idiom of the people will ever die out, and I do believe that music which has the true melodic characteristics will exist long after the furies of cacophony have worn themselves out of existence.

All this I have said as a composer, but as a director I am thoroughly eclectic. I am tremendously curious about all new music, and seek to give each new work, regardless of type, the interpretation nearest that which the composer intended. This is my duty to myself, to my art and to the public which attends my

A GRAVE MUSICAL QUESTION FOR AMERICA

Since my residence in America I have been so busily engaged in the mission for which I came to this country that I have not had, perhaps, the right opportunities to investigate musical conditions as thoroughly as possible. Nevertheless, what I have observed, and what has been related to me by experts who have lived in the country for a lifetime, leads me to believe that a musical condition exists in this country which makes it extremely difficult for the American composer to work with the same innate feeling which characterises the work of some of his European contemporaries. tate to take the folk-songs for their sacred texts. respect the efforts of American composers most highly

and shall gladly do everything in my power to assist them when possible, but the subject of the folk-song bears such a direct relation to this matter that I cannot fail to avail myself of this opportunity to discuss the

I have previously expressed the somewhat axiomatic truths through which we learned that the musical influences which surround the child are these which have the greatest influence upon his after-life and also that the melodies which composers evolve in their maturity are but the flowers which bloom from the fields which were sown with the seeds of the folk-song in their childhood. Therefore when I am asked whence the future American composer will come I am forced to inquire: "Where is the American folk-song?" I cannot be quoted as an authority on American music, but depending upon the information received from friends whom I consider keen observers, and upon what I have heard myself, it seems to me that the popular music of America is not American at all, but rather that kind of music which the African negro transplanted to American soil has chosen to adopt. It must be remembered that the music of the African savage, be he Zulu, Hottentot, Kaffir or Abyssinian, rises but a trifle above the rhythmic basis. When these people, the ancestors of the present American negroes, made their compulsory voyages from the jungles of the Dark Continent to the New World, it should be remembered that they were in most cases savages pure and

While I have the very greatest respect for the accomplishments of a few of the American negroes who have risen above their surroundings to high places and to distinguished attainments, I cannot subscribe myself to the doctrine that all men are born equal, as it is inconceivable to me. It is not reasonable to expect that a race could arise from a savage condition to a high ethnological state in a century or two. It took Northern Europe nearly one thousand years to fight its way from barbarism to civilisation. That the negroes in America have accomplished so much is truly amazing. In their music they doubtless copied and varied the models of the white people to whose households they were attached. Their love for song and their sense of rhythm assisted them in this. But to expect that they would evolve a new, distinct and original folk-song is preposterous in itself. They are great imitators, I am told, but that is no reason why the American composer should imitate their distorted copies of European folk-songs. The syncopations introduced in negro songs under the name of "rag-time" are not original, but may be found in the folk-songs of Hungary and other European nations. Syncopation as a part of national folk-songs existed in Europe hefore the first negroes were transported from Africa. Just why the American composer should feel that he is doing something peculiarly American when he employs negro folk-songs is difficult to tell. Hungarian composers are prone to employ gypsy themes, and the German composers. That of the neo-Italian realistic music of Hungary has become marked in this way so school (Mascagni, Leoncavallo, etc.) has died away that it has become gypsy music and not Hungarian music. Surely American music based upon the crude themes of the red-skinned aborigines, or upon the appropriated European type of folk-song which the African Americans have produced, is not any more representative of the great American people of to-day than are these swarthy citizens of the New World representative of all

selves with the kind of trashy popular songs which are are being furnished with ever-increasing opportunities to hear good music. The music of the public schools is based upon the best folk-song melodies of all Europe. The music in the best churches, instead of being modeled upon the kind of tunes not very remote from crude negro melodies in themselves, is now following the best models of the world, and I know in my own sphere as a conductor that America is now being afforded splendid opportunities to hear the great masterpieces played by famous instrumentalists and sung by world-famous singers. America thus hears the music of all nations played by performers from all nations. One does not have to be a prophet to see that some day when this marvelous amalgamation of Teuton, Celt, Latin. Anglo-Saxon, Czech, Slav and Greek is more advanced, America may look for results in music far beyond the fairest dreams of the most optimistic.

The Predominating Influence in the German Music of To-day Written exclusively for THE ETUDE by the distinguished German Composer and Teacher ALEXANDER VON FIELITZ

'(The first part of this excellent article was published in the first "Music of All Germany" number, issued in April)

UNTRODDEN PATHS DANGEROUS.

Busoni is also one of the new composers who strive to wander in their own paths. Like Strauss, he was originally influenced by Berlioz, and with all his talent his works suffer from the constant search for novelty, for something that at any cost shall be entirely new; hence they often offer what seems unnatural, strained, and even positively ugly. But no readiness in technical skill can satisfy one who craves beauty, simplicity, and ease. Should not beauty ever be the chief aim of Have not classicists and romanticists alike remained within the limitations of beauty without wounding our ears, as modern composers only too often and too willingly do? Consider the characteristics of Mozart and Beethoven! I believe—and modern music convinces me of it—that simplicity in art is the most difficult thing to attain, and that beacause our modern composers painfully avoid all that may remind one of anything that has been previously said they are unable to express themselves without falling into banality. This is what urges them to seek untrodden paths that too often lead to regions with which we should rather remain unacquainted

In all languages of the world the lover expresses hisaffection by the three simple words "I love you." And yet it often seems to me that modern composers anxiously endeavor to avoid these words that will remain beautiful so long as mankind lives and loves and try to express their meaining by other words. It is, to be sure, difficult for them. Is not every melody based on the simple triad-and are not echoes of it unavoidable? But melody is in truth condemned and forbidden by those who represent the new tendency in music. As if labored harmony, contorted rhythms, weird modulations, and color could compensate for the lack of all that mankind longs for in the art-a soul that breathes out a broad, noble melos! Color nowadays seems to be the principal requisite, but color alone is insufficient for this. And was not Wagner one of the greatest tone painters, as well as Weber before him, in his "Der Freischütz?" The Frenchman Debussy with his boneless, mollusk-like music, shimmering with all the hues of the rainbow (Pelléas et Mélisande) has, has also exercised a great influence upon the younger German composers. That of the neo-Italian realistic since the originals have already grazed the field and skimmed the cream.

WHERE IS ART LEADING US.

Who can say where the way taken by the latest talent will lead us? Does it not seem as if it must develop into an art that I might rather call "artifice" which has nothing in common with what we have hitherto So long as young Americans have to content them- known by the dear and noble name of music? In this age of technic, which has developed to a state of perground out by the thousand every year and howled fection formerly undreamed of, has not technic mercilessly in the music halls of the country, just so extended beyond the realm of music and carried much long will America be forced to wilt for its great master in music. But I am told by educators, America is anxious "Halt!"—and long for a return of the more awakening to this condition, and American hildren quiet and restrict time of the past when we were not the more told to the condition, and American hildren quiet and restrict time of the past when we were not the condition. urged forward with such a feverish rapidity as to-day It is the longing for the vanished land of childhood that every mean hears sobbing in his heart. Ah, how this longing would he stilled could we but hear Mozart, Schumann, and the earlier great masters! Note the delight of the modern German concert public at hearing this music, in spite of the craze for sensation and the search for new modes of tickling the ears.

No, I do not believe that the future will continue the present prevailing tendency. The great genius that is now on the way will show us the road, which by all the conquests of modern technic will lead us back to the sublime simplicity of the beautiful and the true. The question is whether such a genius is yet born. Every earnest thinker comes at the end to a place where he must say to himself, Thus far and no

place to which I have come is the boundary; anything beyond is failure and destruction. Indeed I may have already gone too far (in Tristan). Therefore let him who loves me (and himself) not follow me." Wagner at the end of his life as an artist recognized that his life's work not only stood as a finished achievement before him, but that it was as well something that completed an era and as such was not susceptible of further

It is not possible, however, to think of anything in the history of mankind that is incapable of development, of advance. Every standstill signifies falling ment, of advance. Every standard signifies falling behind. Thus this struggle to find yet untrodden paths becomes not only comprehensible but praiseworthy. And whatever one may think of the new German music it signifies a development in music history. What made Richard Strauss the first great master of our time was his being able to free himself from the influence of Richard Wagner; his talent was great enough to accomplish this. At present one cannot say whether the direction taken by the music of to-day is to be for ban or blessing; as to this posterity only can judge. It is still moving and we cannot reach a positive conclusion one way or the other, but in the history of music it will take an interesting place, though possibly only as a period of transition.

The predominating influence in the most recent German music is therefore, as we see, exerted by Wagner, and not in his own particular sphere, viz., that of dramatic music, but extending to the symphony (Bruck-ner) and to the song (Hugo Wolf). Wagner is the sun around which almost all the modern composers revolve like planets. The next strongest influence is exerted by Brahms in the domain of the symphony and in that of the song. In the last Hugo Wolf has shown even a stronger influence among the younger

ADVICE TO STUDENTS.

Since I write these lines for a periodical designed for students, I should like to close with a remark that may be interesting to them: Nowadays things have not been made easy for young students; I can judge of this from my own experience as a teacher. In the time of youth, when all is storm and stress-the stronger the talent, the more tempestous the spirit-it is very natural that young madcaps wish to begin where we end. I have had talented pupils who have brought me compositions full of the most daring impossibilities, of the nost torturing dissonances. Then I set myself at the piano and give them a picture of their harmonic atrocities. But when I say, "Now, do you not hear how terrible that sounds?" I receive the answer, "No, I think it sounds very well indeed!"

What is a teacher to do in such a case? What shall he think, and what shall he do with a young hot-blood who shrugs his shoulders over Schumann, over Chopin -indeed, over Wagner's early works? There is a poison in the tendencies of to-day-a poison which we must warn the students under our care and seek to protect them against its evil effects. They should for months study only our great classical masters, huild themselves up on their works, and before all learn to feel naturally and to express themselves naturally. Is their talent great, or is it even unmistakable genius, it will lead them to the goal in the end, perhaps late but

No one who wishes to build a house begins with the upper story. The foundation, the ground floor, must first be sound and strong. Strive to think and feel naturally, then speak as the spirit prompts. Preserve your own individuality, let it dictate what you shall say. You will be understood the better the more simply and naturally you express yourself.

Every carries on the season where he must say to himself. Thus far and no farther! Wagner came to such a point and said: "The bowels of Nature."—Balcae.

The First Finger Exercises at the Keyboard

From Master Lessons in Piano Playing (A Musician's Letters to His Musical Nephew) By E. M. BOWMAN

TABLE EXERCISES CONTINUED.

LET us take our seats at the table. The table will be better for our purposes just now than the piano because at the table we are not obliged to space the fingers so as to hit a particular key or keys. At the table, having no keys at which to aim, we can give our entire attention to the up and down movements of the fingers. See that your stool is right as to height and distance

Place the right hand on the table in playing position, as in Figure 8. See that the wrist and arm are level; that the wrist is limber; that the knuckles are properly raised; that the fingers are correctly curved; and that the finger-tips, including the thumb, rest very lightly on the table. To test the pressure of the fingers on the table, put a sheet of paper under the fingers and, with the other hand, turn the paper around in different directions (see Fig. 9) If the pressure is right, you will be able to move the paper with some freedom.

[Note,-If you have a letter-scale-such as is used to weigh letters-you can rest your finger-tips on the scale and let them press enough to weigh three or four ounces. Notice how the hand and fingers feel when on the scale at this pressure, and then try to rest them on the table with

Now lift the second finger (Fig. 10), keeping it curved, so that the tip will be about two inches up from the table. Lift it just as slowly and as high as possible; occupy five or six seconds in doing so; hold it up there five or six seconds, and let it down as slowly as possible. While doing this, let all the other fingers and the thumb rest lightly (as in the paper test) on the table and take no part whatever in even the slight flexion of the finger that is acting. Practice with each finger in rotation, several times, each hand separately.

[Note,-You must always remember that there is a natural sympathy between the fingers, the hands, the arms, etc. This is called "muscular sympathy." Perhaps you have tried to turn your two hands in a circle in opposite directions at the same time. If not, try it



and you will realize at once the truth and force of muscular sympathy. The hands will naturally follow each other in the same direction, like a kitten chasing its tail. This force is stronger in some persons than in

(Entrol's Nore—The following is the third Installant of the series of letters by Mr. Edward M. Bowman, the nodes of the series of letters by Mr. Edward M. Bowman, the nodes of the series of instructive episties written by Mr. Bowman to an imaginary achiev, the supplement in the fact at the very beginning and do it bravely, too. Mr. Bowman in on in installary achiev, the supplement in the fact at the very beginning and do it bravely, too. Mr. Bowman has pictured the natural designs and inclinations of a muscale boy, and has planted the work and inclinations of a muscale boy, and has planted the work of the series of the serie should, therefore, rest lightly on the table.]

2. When you can do Exercise 1 right, try moving the finger moderately fast, only moderately fast, remember, and still keep the other fingers light and pliant (limber). Practice with each finger in rotation, each hand

3. When you can do Exercises 1 and 2 readily, you may try very quick movements.



THE DESIRABILITY OF A METRONOME.

The quick exercise will require the use of a metro-I suppose now that you do not have metronomes up at Barton. No, you could not plow with them or cut hav or slide down hill on them. A metronome, my boy, is a small clock in which the upper end of the pendulum sticks out above the works and swings back and forth to tick off the time. There is a sliding weight on the upper part of this pendulum which, on being moved up or down, will cause the metronome to go slower or faster. I wish to start you out on your musical studies with a wholesome idea about the metronome. Possibly Miss Proctor will say to you: "O, don't practice with that thing; it will make your playing mechanica!." Or some one else will exclaim: "My! No artist ever plays with a metronome, or like one, either!" Another will say: "I would not have one in the house; makes me so nervous to hear it!" "I tried it once, and I could not keep with it at all.

That thing is of no use whatever!" Now, just listen to your uncle. A good metronome is one of the greatest helps that you can use. Get one immediately, use it for certain purposes right along, until it is worn out, and theu-buy another. Never b without one. They are made with and without a bell The bell attachment may be used to mark principal accents, beginnings of groups or of measures. In my judgment, however, the bell is not of much value. The chief value of the metronome is in the regular tick of the machine, rather than in the tap of the bell.

I wish to give you a few reasons now for my place ing so much value on this appliance, and I would like Miss Proctor to read this, too.

WHAT THE METRONOME WILL DO FOR YOU.

1. The metronome will give you an exact standard of meter and rhythm, and help to train your sense of time. In my long experience as a teacher I have seen but very few beginners who showed a correct natural sense of even the simplest relative tone-lengths. Unless there others, but it is always strong enough to make trouble is a strong natural talent in time-keeping, it is a long

and, of course, expensive task to train a pupil to correct habits in this respect. The use of a metronome establishes in a short time, even in otherwise discouraging cases, a standard of time-sense. The metronome is a cold-blooded machine. It works the same way every day. It never gets excited or discouraged. It does not balk or run away. A standard of time-sense once established, it becomes possible, little by little, to master the most complex difficulties in time-keeping. With the aid of the metronome I have trained many pupils to be good timists who, otherwise, would probably

2. The metronome, properly used in speeding up exercises or anything which, in order to avoid mistakes, needs to be worked up gradually, is of very great value -indeed, almost a necessity. In speeding up without the metronome, the pupil and even the experienced artist is apt to increase the speed too rapidly or by too great

My friend, Albert Ross Parsons, gives a fine hint as to the use of the metronome which he calls, after the military phrase, "sapping and mining." A besieging army in this style of warfare approaches an enemy's fortifications by zigzag ditches, until in position to explode a mine under them. Mr. Parsons advises us, in speeding up a passage, to repeat the same a single notch faster until four notches have been conquered. Then go back three notches and work forward four. Repeat this zigzag process until the required speed and a safe reserve beyond it is reached. Mechanically safe and systematic work of this character eannot be done

3. The advancing skill made through a series of weeks or months, attested by the metronome, furnishes a reliable and very encouraging record to both teacher and pupil. At times, too, it tells a contrary tale which, though discouraging, may prove to be salu-

4. There is a stage in the development of every piece or étude (study) in which it is useful to all students, especially those who are not yet well-developed timists, to play the piece or ctude with the metronome If the time is found to be correct and the nusic can be played up to the proper speed, the metronome should not be used further with that selection, as the piece is now ready to be played in that flexible style which is demanded by the laws of expression and emotional delivery. To practice with the metronome while studying expression is, of course, a misuse of the little machine. Expressive playing constantly varies, more or less, in speed. In such playing, the metronome is

not to be used. 5. Lastly, the metronome is useful in ascertaining the exact speed or tempo which artists, teachers and editors employ and approve. Too much reliance, however, should not be placed on the metronome marks-Miss Proctor will show you what I mean-of standard works, for the reason that there is sometimes a considerable difference in the figures given in different editions of the same work. In such cases, several different editions should be examined, and the average speed

Once for all, I wish to strongly advise you to practice with the metronome every form of exercise that you use to build up your technic, and to test, at the proper stage in their study, every ctude and piece.

Now, for Exercise 3: Set your metronome at 60,

place the hand, in playing position, lightly on the table, and count "one, two, three," with the ticks of the metronome. At count "three" lift the second finger



with as light and quick a motion as possible. The other fingers are to rest lightly on the table. Hold the lifted finger in its raised position while, with the tick of the metronome, you count "one, two." Then at "three" strike the table with the same finger, and with the

utmost quickness in movement. Repeat this over and over, with the paper-test added, so as to make sure that none of the other fingers press heavily on the table, or in any way "stick a finger into the pie."

MAKE YOUR EXERCISES INTERESTING.

This may not give you as much run as I used to have when I was your age and for four hours a day practiced mostly on "Bonaparte Crossing the Alps." That was a great piece! (?) It was a great climb for both Bonaparte and mysel! I have often wondered for both Bonaparte and myself: I have often wondered which he appeared to the bonaparte and myself. I have often wondered which he appeared to the bonaparte and myself. I have often wondered which he appeared to the bonaparte and with test how ledge of what I was trying inspire me and with test knowledge of what I was trying to the bonaparte and with test knowledge of what I was trying to the bonaparte and with test knowledge of what I was trying the property of the propert the better course that I am laying out for you. Therefore, keep at these foundation exercises until your hands are correctly shaped and your fingers are trained to make these very slow movements in the right way, then the moderately fast, and then the quick-as-possible movements. The exercises are laid out in such good order and so clearly explained in the book that Miss Proctor and you will have little difficulty in learning how to do them.

When you practice, put your entire mind into it and try to do your very best. Do not be careless and form a lot of bad habits. Bad habits destroy good ones and block your progress. If possible, have Miss Proctor sit with you during these first days, until correct habits

Your affectionate uncle,

P S -I intended to say that the up-movement of the fingers must be as quick and as perfectly timed as the striking or down-movements. Often, when telling me to make my work thoroughly good in every part, me to make my work thoroughly good in every part, your grandfather has quoted to me the old saying: "The strength of a chain is no greater than that of its weakest link." With a little alteration, to make it apply "The speed in your playing will be no greater than its slowest movement." The movements, both up and down, must be as-quick-as-possible, each as quick as the other. Not only does the speed of the playing depend upon this, but the clearness and cleanness of the tones as well.
Carelessness in not quickly lifting the fingers at the exact instant at which they should be lifted blurs and smudges the playing, making the music sound much as this letter would look if I were to brush my sleeve over it before the ink had time to dry. It can be done but it is rather difficult to form, at the piano, good habits in this matter, because the piano tone varishes so quickly.

APHORISMS OF VON BÜLOW ON THE PLAYING OF THE MUSIC OF BRAHMS.

One should not get an idea that the compositions of Brahms are stiff, ultra-classical and affected. Many make this mistake. Some even play the cxuberant Hungarian Dances as though they were playing to a tea-party of blue-stockings.

Brahms demands much in the way of a singing

tone. The player who imagines that his style is solely for those pedantic players who have made him an affectation will be mistaken. We learn too little from singers. I advise you to go hear some such artist as Mme. Sembrich. From her you can learn much that will be of value in developing a singing tone at the keyboard.

In playing certain passages from Brahms one should think of Heinc's expression: "I see an arabesque in each musical phrase."

In order to get the proper idea of how to interpret a phrase from Brahms, or from any other composer for that matter, one must first of all see the melody very clearly. Good musical declamation or expression depends very largely upon the appropriate and distinct expression of the melody.

Each Brahms work should be heard as a complete whole. Generally it is a bad plan to play an improvised prejude. The only object of the preliminary prelude is to awaken and prepare the attention of the audience for the masterpiece which is to follow. Unless you have the ability to play preludes in the style of the masterpieces you determine to perform, better omit them entirely. The preludes which Beethoven and Moscheles played were ideal.

Brahms demands the closest kind of study in order to understand the composer's inner meaning. I am disgusted with those performers who insist upon playing from memory compositions which they could not play really well with the notes in front of them. There is entirely too much inadequate playing from

THE ETUDE

SOME IMPORTANT THINGS I LEARNED IN GERMANY.

DY AMY FAY.

(The first part of Miss Fay's excellent article ap-This may not give you as much fun as I used to peared in the first "Music of All Germany" issue last

MASTERING A CHOPIN IMPROMPTU.

showed me about the syncopation in matching three notes against four, which he said "everybody played

I was enchanted with the beauty of the composition, and went at it "tooth and nail." When I came to the lesson I played it all by heart, and expected my master to praise me. All he said was: "This piece is entirely too hard for you." Alas! how the wind was aken out of my sails! I was too ignorant to know how hard that piece was! I only found it out after long continued practice. It was "turning the corner" spoke of that convinced me. But Tychowski did not show me the sideward movement of the wrist, which was the elucidation of the difficulty. When he told me could not play the piece if I had not been so ignorant, I could have retaliated, "but you don't teach it technically." He could play it, however, for, as I said above, artists use these movements instinctively, but they don't teach them.



Von Bülow.

BRAHMS

I always felt grateful to him for being the first to show me how to study, although he did not go so far into the principles of technic as Deppe did, because he limited himself to finger practice and did not include

I kept his carefully fingered copy of the Fantaisie Impromptu, and finally I took it up again and studied it very hard on Deppe principles. I was living in Chicago with my family then, where we had a home. Once a year I used to invite my class to dinner, and we would all play for each other. My pupils enjoyed hese social afternoons with music very much.

To return to the Fantaisie Impromptu, I said to my scholars, "I am going to try to play this piece for you. I can't play it, but I will try to give you an idea of it." then played it. When I finished there was such a burst of applause that I was taken by surprise, and concluded I had played it better than I thought I could completely wet with the nervous fingers of those who After that, from time to time, they would ask for that preceded me, and was just going to sit down, when a piece, but I never played it again. I had "got around the corner" that used to bother me, so I concluded I would rest on my laurels, and not break the illusion

CELEBRATED GERMAN MASTERS IN AMERICA.

I am afraid that a great many ETUDE readers suffer from the delusion that music study in Germany is a necessity. However this may have been at the time I studied abroad, it is certainly not the case to-day. Aside from the many exceptionally fine American teachers who rank with the best in European capitals. there are many who have been born in Europe, 'and who have settled in America. From one of these Rafael Joseffy, than whom there is no greater virtuoso of his type living, I received a lesson in slow practice of exceptional value. I asked Joseffy to give me a lesson

there, and we had the great wareroom, where the grand there, and we had the great wateroom, where the grand pianos are kept, to ourselves. Joseffy criticised me for playing too fast, and kept exclaiming: "Wie Sie laufen, playing too tast, and kept exchanging. If to Sie Intifen, arie Sie loufen!" (How you run, how you run!) "Well," I said, "I know very well I play too fast, but I can't hold my fingers back. I have not practiced it enough."

Joseffy replied: "Let me give you a piece of advice: practice the concerto a whole week, slowly. Do not permit yourself to play it fast once during that period of time." I took his advice (for I always obey my teachers!). I set the metronome at a very slow pace, and practiced the concerto four or five hours per day for a week in that tempo, resisting all temptations to see how it would go, fast. Not once did I yield.

When the week was up I indulged myself in the pleasure of playing the concerto fast, and I must say I was astonished to learn how much I had gained through this discipline. I consider the value of this suggestion of Joseffy's very great, so I give it freely to young pianists whose fingers run away with them. If they have the self-control to follow it they will, like myself, surely reap the benefit of it.

The idea of practicing slowly for a whole week, and of not playing the piece fast once during that period of time, could only have occurred to a virtuoso and a master of technic.

One imagines that unlimited opportunities must abound in all German musical centers. Most students go to Germany for atmosphere and the opportunity to play in concert or at rchearsals in ensemble or with orchestras. They think that once they are on German soil there must be dozens of chances to rehearse their concertos whenever they feel so disposed. Let me recall a little experience which actually occurred when I was studying in Germany, and which I cannot believe is uncommon even in this day. I was then at the Kullak Conservatory in Berlin and had prepared the first movement of a Rubinstein concerto with the view of playing it at an orchestral rehearsal. The following is the account I gave in Music Study in Gerseveral weeks, practicing incessantly, and had learned it perfectly. When I played it in the class the other day it went beautifully, and I think that even Kullak was satisfied. Well, of course, I was anticipating playing it with the orchestra before an audience with much pleasure, and hoped I was going to distinguish myself. Music Director Wuerst and Franz Kullak (son of Theodore Kullak) always take charge of these orchestral lessons. I got up early this morning and practiced an hour and a half before I went to the conservatory, and I was there the first of all to play concertos. I spoke to Wuerst and told him I was to play. He said, 'All right.' Wouldn't you have thought that he would have let me play first? Not a bit of it! He first heard the orchestra play a stupid symphony of Haydn. Then he began screaming out to know if Herr Moszkowski was there. Herr Moszkowski, however, was not there and I began to breathe freer, for he is a finished artist and has been studying with Kullak for years and plays in concerts. Of course if he had played hirst it would have been doubly hard for me to muster up my courage, and you would have thought that Wuerst would have taken that into consideration. kowski was absent, I thought that I should be called up next, but another girl received the preference. She played extremely well and Wuerst paid her his compliments, and then took his departure, leaving Franz Kullak to conduct. Then one of my class played Beethoven's G major concerto most wretchedly. last it was over and at last Franz Kullak sang out, 'We will now have Rubinstein's concerto in D minor. up, went to the piano, wiped off the keys, which were young fellow approached me from the other side with the same intention. 'O, Fraulein Fay, you have the same concerto? Very well, you can play it next time. To-day Herr So-and-So plays it? Did you ever hear of such a thing? I hoped at least that the young fellow would play it well and that I should learn something, but he murdered it, and there I had to sit through it all, with the piece tingling at my fingers' ends—and now, there's no knowing when I shall play it, as the orchestra lessons are so seldom and uncertain."

WITHOUT a definite insight to the thematic or me lodic work of a master, without the fundamental knowledge of the creative and formative processes tional value.

and the stripe of the street to which the composer submits the single motive,

The Etude Gallery of Musical Celebrities



Ludwig Spohr



Carl Goldmark



Carl Czerny



Carl Otto Nicolai



Cosima Wagner



Dr. Ludwig Wüllner

THE STORY OF THE GALLERY

In February, 1909, THE ETUDE commenced the first of this series of portrait-biographies. The idea, which met with immediate and enormous appreciation, was an original project created in THE ETUDE commenced the first of this series of portrait-biographies. The ideas, which met with immediate and entitles of particular original project created in THE ETUDE offices and is entirely unlike any previous journalistic invention. The biographies have been written by Mr. A. S. Carbett, and the plan of cutting out the pictures and mounting them in books has been followed by thousands of delighted students and teachers. One hundred and sixty portrait-biographies have already been published. In several cases these have provided readers with incrnation which cannot be obtained in even so voluminous a work as the Grove Dictionary. The first series of seventy-two are obtainable in book form. The Gallery will be continued as long as practical.

CARL CZERNY

(Tschair'-ne.) CZERNY was born February 20, 1791. at Vienna, and died there July 15, 1857. His father was his first teacher, but subsequently Beethoven instructed him, and the great composer was much impressed with the boy's talent. Czcrny made many friends, including Prince Lichnowsky. Beethoven's patron, and the planists Hummel and Clementi. was to have gone on tour in 1804, but Napolcon was interfering with the peace of Europe at that time, and the idea was given up. Subsequently be only left Vienna three times visiting Leipsic in 1836, Paris and London in 1837, and Lombardy in 1846. He was soon immensely popular as a teacher in Vienna, and was able to refuse all pupils save those who showed excentional talent. His first work as a composer consisted of Twenty Concert Variations, and this was so popular that he was fairly besieged by pub-lishers. His industry, both as teacher and composer, was enormous, and he produced over 1,000 published works of which many single numbers consisted of fifty or more pieces. The most famous of his pupils were Franz Liszt, Döhler, Thalberg and Jaell. Leschetizky also studied with Czerny. and in popularity as a teacher seems to be his natural successor in Vienna. Czerny's technical studies are found wherever the piano is taught, and his influence on piano study is uncalculable

CARL GOLDMARK.

GOLDMARK was born at Keszthely, Hungary, May 18, 1830, and is of Jewish descent. He evinced musical talent at an early age, and in 1844 went to Vienna, where he became a pupil of Leopold Jansa. In 1847 he entered the Conservatorium and studied with Böhm (violin) and Prever (harmony). In 1848 the institution was closed owing to political disturbances and Goldmark had to fend for himself. He obtained a position in a theatre orchestra in Raab, and when that town was captured by the government troops he was arrested as a rebel, and would have been shot had not a friend come to his rescue with an explanation. He returned to Vienna in 1850, and worked hard at orchestration and similar studies, gradually winning recognition as a composer. Goldmark spent two years in Pestly, but returned to Vienua in 1860 to give piano lessons. He has remained in Vienna ever since. His Sakuntala overture was produced at a Philharmonic concert in Vienna in 1865, and was greatly liked. This work, the overture, Sappho, and the Country Wedding Symphony are his best-known orchestral compositions. His chie opera is his first, The Queen of Sheba He has, nevertheless, written excellent works in all forms, and is admittedly one of the foremost living composers His works are remarkable for their warmth of orchestral and harmonic coloring, and for the richness of their

(The Einde Galler .)

LUDWIG SPOHR.

SPOHR was born at Brunswick, April 5. 1784, and died at Cassel, November 22, 1859. He played the violin when he was five, and for a time studied with Kunisch, of the Duke's orchestra. Thanks to the assistance of the Duke, he was able to study with Franz Eck in 1802-3, with whom he subsequently went on tour. He was also much influenced by Rode, the French violinist. His musical career was spent at Gotha (1805), where he met his wife; at Vienna (1812-15), where he met and severely criticised Beethoven: Frankfort (1817), where he introduced conducting with a bâton, and finally at Cassel (1822-57), where he was Court Capellmeister. He also toured Germany, Holland and Italy. In 1820 he visited England, and speedily became immensely popular as a virtuoso, conductor and composer. He produced over 160 works, including 11 operas, \$ oratorios, 9 symphonies, 15 violin concerts, and other works in all forms. Of all these only two of the oratorios, The Last Judgment and Calvary, and three or four of the violin concertos retain any popularity. As a violinist he ranks among the greatest of all time. He played with great breadth and beauty of tone. Spohr's Violin School is still popular among advanced violin students. It is noteworthy that Spohr was among the first to champion the cause of Wagner.

(The Ern's Gallow)

DR. LUDWIG WÜLLNER

(Pronounced nearly Vcel'-ner.)

Dr. WÜLLNER was born at Münster, August 19, 1858, and enjoys the distinction of being the distinguished son of a distinguished father-Franz Wüllner, the successor of von Būlow at the Court Theatre in Munich, and of Hiller at the Cologne Conservatory. Dr. Ludwig Wüllner was a student of philology and kindred subjects at Munich, Strasburg and Berlin, and became a teacher in the Münster Academy in 1884, after taking the Doctor's degree. In 1887 hc gave up his position to study at the Cologne Conservatory, and two year, later went on the stage at Meiningen. His great histrionic ability speedily brought him to the fore, and in 1895 he gave up regular stage work in order to become a reciter. The following year he surprised his many friends by becoming a singer. For a long time there has been a great deal of discussion as to whether Dr. Wüllner really can sing. and he is sometimes referred to as "the singer without a voice." Meanwhile Dr. Wüllner goes serenely on drawing huge audiences in Europe and in America, for he certainly presents the great German lieder in a way accomplished by no one else living. The force of his personal magnetism, and his unquestioned dramatic ability, combined with his clearness of enunciation are no doubt largely responsible for hi

COSIMA WAGNER.

(Valigner.)

COSIMA WAGNER was born December 25, 1841, and is the daughter of Franz Liszt. Much of her early life was spent with Liszt's mother, but eventually she went to live with the mother of Hans von Bülow. The chief interest in her career, however, rests in the narvelous influence she exerted over Richard Wagner. After the death of Wagner's first wife, Minna (née Planer), Cosima von Bülow-as she then was-and Richard Wagner were married. The marriage proved to be one of the happiest in the history of music. The great composer and his wife lived an ideal life at their home. "Wahnfried," Bayreuth, which soon became the center of a musical côterie that has become famous throughout the musical world. One child was born of the marriage-Siegfried Richard Wagner. He was born at Triebschen, June 6, 1869. In honor of this event his father composed the Siegfried Idyl in which he portrays his happiness with consummate mastery. Since the death of Richard Wagner, Cosima and her son have continued to reside at Wahnfried, where they have superintended the Bayreuth festivals. The Wagner régime at Bayreuth has not escaped criticism, but the imperious daughter of Franz Liszt has permitted no interference in the administration of what she believes to have been Wagner's own plans

(The Etude Gallory

CARL OTTO EHRENFRIED NICOLAI (Nik'-o-lve.)

NICOLAI was born at Königsberg, June 9, 1810, and died May 11, 1849, at Berlin. His youth was unhappy, though he was well instructed in piano playing, and in his sixteenth year he ran away. He was befriended by a man named Adler, who subsequently sent him to Berlin (1827), where he studied with Klein, and also with the teacher of Mendelssohn, Zeiter. From 1833 to 1837 he was organist at the Prussian Embassy in Rome. He then visited Vienna, where after another short sojourn in Rome he produced many of his light operas. In 1841 he was appointed Capellmeister at the Vienna opera, where his services were much appreciated. While in Vienna he founded the Philharmonic concerts for the purpose of giving adequate per-formances of the Beethoven symphonies. On April 1, 1847, Nicolai gave a farewell concert in Vienna at which Jenny Lind assisted in the production of some of the numbers from his opera. The Merry Wives of Windsor, then in course of preparation. He was appointed director of the Domehor in Berlin, and also Court Capellmeister at the opera. His famous opera. The Merry Wives, was produced on March 9, 1849, two days before he died. The work was immensely popular, and the overture is still a great favorite, on account of its tunefulness and great

(The Einste Gallary)

GERMANY'S REMARKABLE SYSTEM OF MUSIC SCHOOLS MUSIC SCHOOLS OF NORTHERN GERMANY

It seems to be one of the failings of residents of very large cities to regard the art effort in smaller cities with contempt. For this reason we in America hear but little of the educational work in German musical centres except that undertaken in the most widely known metropolitan conservatories. These, however, while representative of the musical educational endeavor as a whole, by no means

indicate the enormous extent of systematized musical educational work in Ger-

While the machinery of the conservatory often produces results which are of the most welcome kind, the art of music is peculiar in that the individual merits of the particular teacher chosen are of far greater importance than the building or the facilities surrounding the teacher, Four walls do not make either a home or a conservatory. The people in it do. For this reason it is possible for a school with the very highest reputation to lose its significance and value as an educational institution through some changes in the faculty. For the same reason it is nossible for teachers with pronounced talents and strong personalities to exist in German cities notwithstanding the strong conservatory competition offered. In several cases some of the most successful teachers in German cities are Americans, who by dint of originality, progressiveness great industry have produced results which have made some of the conservaries envious. The American seems to be born teacher, and his success in the onghold of musical education abroad oints to the excellence of the American teacher at home, which is often ignored by those students who are obsessed by the idea that a musical education must be

Nevertheless, the German conservatories represent a most astonishing and successful combination of systematic musical education and the pursuit of an ideal, They are an expression of Germany's

national love for order applied to musical training Although a few revolutionary spirits such as Grieg, Wagner and others have belittled systematic music teaching, the German conservatories stand at the foundation of the scholarly musical culture for which our Teutonic brothers are famous.

Some years ago the writer made an extensive tour of Europe for the purpose of visiting the best known conservatories in Germany. Owing to lack of space, only a few of the leading characteristics of each school can be considered at this time, but those who desire more detailed information upon this subject are referred to the articles mentioned above, which may be found in THE ETUDE for March, July and November, 1903; May, July and November, 1904; May and June, 1905, and in other issues,

THE CONSERVATORIES OF NORTHERN GERMANY.

The conservatories of Germany may be divided into two general classes: 1. State or Royal Conservatories. 2. Conservatories supported partially by the State, partially by royal or noble personages or by the endowments of philanthropic persons. The State conservatories of Germany are, so far as our information goes, limited to the institutions located at Berlin (Hochschule), Munich and Würzburg. The last named conservatory is the oldest in Ger-

many. It was founded in 1804 and is still in a flourishing condition. Its progressive director, Kgl. Prof. Max Meyer-Olbersleben, contributes an article to

on the map of Germany, you will find the following cities noted for the musical effort: Berlin, Dresden,

these special German issues. Drawing a straight line from Cologne to Dresden



THE ROYAL HIGH SCHOOL OF MUSIC, IN BERLIN.

Leipsic, Cologne, Halle, Hanover, Hamburg, Bremen, well known to Americans has as yet come from this Cassel, Düsseldorf, etc. In this district will also be found Magdeburg, Posen, Breslau, Kiel, Stettin, Lübeck and other large cities less known by Americans for their musical activities.

By reason of its rank as the capital of the Empire and the importance surrounding an imperial court. Berlin naturally ranks first among the music centers given above. The city is one of the most magnificent capitals of the world, and as in the case of all other modern German cities, the average American visiting Berlin for the first time is amazed to find that it is not only quite as modern as the most progressive American cities, but that certain wellplanned civic attempts to beautify the metropolis, particularly the eradication of objectionable advertising signs in the street, gives the whole a most satisfactory effect.

The Royal Academic High School for Music occupies one of the finest buildings ever erected for music purposes. Nothing that modern convenience could devise for a music school has been omitted. Supported as it is by the State, the faculty has included some of the most famous of the German teachers of the past century and of the present. Among these

Heinrich Schulze, Heinrich Barth, E. Humperdinck. Carl Marteau, Willy Hess, Karl Heymann, Ernst von Dohnanyi and others. Regular recitals by the pupils and by the faculty are given in which the school's symphony orchestra (student) and opera company (student) take part. Of the 393 students studying here in 1910, only six give the United States as the country of their origin.

The proprietory conservatories of Berlin, chief of which are the Scharwenka-Klindworth Conservatory and the Stern Conservatory, are conducted in a thoroughly progressive manner and occupy buildings especially adapted for their purposes. The American reputation of Herr X. Scharwenka has drawn many of our fellow countrymen to the fine institution under his direction.

COLOGNE,

Those who think of Cologne as a manufacturing center or a cathedral city will be surprised to know the great and good musical work accomplished within its limits. The conservatory at Cologne was founded by Ferdinand Hiller in 1850. The present director is the famous conductor Fritz Steinbach, his representative being Prof. Dr. Klauwell, who has furnished THE ETUDE with the following information

The number of the scholars is about 728 During the last ten years there have been seventy-one pupils from the United States. So many celebrated musicians have studied at the Cologne Conservatory that it is possible for us to name but a very few Among them are August Bungert, C. Heymann, E. Humperdinck, Frederick Corder, Fritz Volbach, G. Lazarus, Dr. Ludwig Wüllner, W. Mengelberg. interesting conclusion may be reached by examining the proportion of students attending the different classes in the conservatory. Four hundred and seventynine students studied piano; one hundred and eight, violin; two hundred and fortysix, harmony; two hundred, singing; forty-eight, organ. It should be remembered that in most all European conservatories it is necessary to take one principal study and one auxiliary study. Thus in the above enumeration several of the piano or organ. One interesting aspect is the attention given to wind Instruments of the orchestra. Thirty pupils are recorded as giving their special efforts toward the mastery of these instruments.

One of the youngest conservatories in Germany is that in Kiel, founded in 1918 under the direction of Dr. Albert Mayer-Reinach This is said to be a very av cellent small institution with some two

school.

cently is that at Düsseldorf under the direction of such able masters as Julius Buth and Dr. Otto Neitzel. This institution was founded in 1902. It now has two hundred and seventy-two pupils, five coming from America. No graduate

DRESDEN

The Royal Conservatory at Dresden was founded fifty-five years ago and has produced many excellent graduates. It is now under the direction of Johannes Krantz. Among the distinguished teachers who have been connected with this institution have been Carl Heinrich Döring, the author of innumerable pedagogical works, and Felix Dracseke, one of the most distinguished of German composers and a teacher of great merit. The number of students for the past year was fifteen hundred. Twenty-three came from the United States. Fifty-eight came from Russia, fifty-six from Austria-Hungary and thirty from Great Britain. Six hundred and ninety-eight came from Dresden alone. Judging from this, we may assume that the idea that American students contribute largely to the support of German conservatories is a mistake. In fact, American pupils are often too impatient to pass through the routine of the conservatory, in which class instruction is a part, and in which the strong members are often held back by the failure of the weaker students to have been Prof. Dr. Max Bruch, Joseph Joachim, progress. For this reason Dresden is filled with

many other schools and private institutions. At these institutions the rates are often as high as with the most expensive teachers in America. Dresden is known as a luxus Stadt or luxury city. The cost of living is as high as in most American cities, providing that the students desire to live in a similar manner. The idea that one can live and study cheaper in such a city as Dresden than in New York has been exploded long ago. Few American cities can compare with Dresden from the standpoint of civic beauty. Its advantages in the way of opera, concerts, art galleries, etc., are unsurpassed. For this reason several noted composers have taken up their residence there.

LEIPSIC.

Dr. Herbert Wareing, the well-known English composer, discusses the Leipsic Conservatory in most excellent manner in another part of these special German issues. No conservatory has had a greater influence upon American musical development than Leipsic. Before the educational advantages of this country advanced to the present high standard, this institution, founded by Mendelssohn and carrying with it memories of Moscheles, David, Plaidy, Schumann and others, became the Mecca for most American music students.

Many of the cities of Northern Germany have excellent conservatories. Hanover, Bremen, Ham-burg and other municipalities have institutions which, although less famous for the individual distinction of the members of the faculty and for the graduates, maintain excellent teaching staffs and supply the musical educational needs of the communities in which they are located. Among the present teachers at Leipsic are Prof. Seth, Prof. Terchmüller, Max Reger, Prof. Klingel.

SOMETHING FOR AMERICAN STUDENTS TO THINK ABOUT.

Many American students are firmly convinced that all they need to win great success and enduring fame is a course in some European conservatory. They feel that the only place in the world where they could do successful work is in some European city. There never was a greater error. The chances for success even in a European music center are limited. We are in receipt of a record of two thousand pupils who studied at a great European music school for the twenty-five years ending 1903. In these two thousand the directors of the conservatory called our attention to fifty whom they considered "famous." Of these fifty, not more than ten could possibly be known to the music-loving public of America. Yet this school is admittedly one of the very finest in all Europe.

The writer made a similar computation regarding the Leipsic Conservatory, which was published in The Etude for May, 1904. In this an estimate was made indicating that of the eight hundred or more students who had studied at the institution not more than ten per cent, who returned to America were more than ordinarily successful in winning anything more than mere local fame for their achievements. At the same time an American institution shows an equally good record. Success depends more upon the individual than many are willing to admit. great success in composition of Mrs. Beach and Arthur Foote, whose instruction was received in America, indicates that European musical education is by no means absolutely necessary.

[The conservatories of Southern Germany will be discussed in another issue—The Editor.]

WRITING BY EAR

"PLAYING BY EAR," as we call the ability to perform at the keyboard, a composition of which the performer has never seen the notes, is a rare gift. Although in general educational work the teacher must insist upon the cultivation of the ability to read notes at sight, he should not be too quick to condemn that faculty which enables some people to remember melodies with ease and correctness. "Writing by ear" is the best imaginable test of musical ability. It seems to be innate in some musicians. Mozart, for instance, wrote down the Miserere of Allegri after hearing it sung but once, at the Sistine Chapel in Rome. The manuscript had never left the Vatican library. Arthur Nikisch, the famous Hungarian master, when but seven years of age, heard the overtures to William Tell and The Barber of Seville played upon an orchestrion. He immediately sat down and wrote them out in the form of a piano arrangement.

THE ETUDE

HEALTH

BY FREDERIC W. BURRY

Teachers do not seem to realize that teaching is a great tax upon their mental and physical energy. Those who do realize this make little provision to restore the losses which the sedentary life of the teacher causes. As a result we continually meet old, worn-out teachers who have become pedagogical machines. They are the most forlorn, sapless, hopeless individuals one can imagine. The joy of living, the gleams of human interest, the love for mankind and, worst of all, the love and devotion to their art itself seem to have parted from them forever.

Despicable and deplorable as this condition is, it is all the more lamentable when we realize that it is very unnecessary. The young teacher is apt to inflict unnecessary drudgery in her work. We cannot, of course, expect to get results in art without a measure of wear and tear in corporeal tissue; but we should endeavor to reduce this waste as much as

Much of the physical and mental injury which teachers do themselves comes from becoming irri-tated over small things, and from the monotony caused by failing to provide sufficient variety in the daily work. We must be willing to change our methods from time to time, and certainly avoid having a cast-iron rule for every kind of pupil. Without be severe, we can still be strict. Without undue fuss over trifles, we can still attend to details.

If you fail to get the right kind of exercise, food, air or recreation you must look forward to an uncomfortable old age; but, most of all, you must get regular recreation. You must have something that you love to do which will take your mind completely off your regular work. If your teaching work is prop-erly done it will not be a "grind," but any work pursued too regularly becomes monotonous

HEALTHFUL STUDY FOR PUPILS.

Quite as important as your own health is that of your pupil. The teacher has all stages of intellectual capacity to deal with What is a task to one is play to another. We must endeavor to adjust ourselves to this capacity, and drill the pupil with a sort of

The pupil's personal cooperation goes far toward securing the kind of mental attitude which leads to ing hints may be useful, practice which is healthful. Practice which is resisted by the pupil is always a punishment. It is important to awaken interest in the pupil, to get at the latter's vulnerable point, so to speak, and strike there, in order Then follow the right hand for a few measures: to reap the best results.

Many physical conditions have to be recognized. Weak eyesight should not be overworked. Hands have to be treated individually, and even the fingering that is marked on the music may be changed. With all due allowance to authorities, there must be the exceptions that alone can prove the best of rules.

Young pupils are annoyed by the teacher's demand for absolute perfection. Remember the difference in tuoso whom you are urging him to emulate. Eminent performers cannot always be taken as standards in our teaching work. We all view things from our own standpoint; and the standpoint of the virtuosi is often so high that what seems trivial or self-evident to them may require careful treatment and study with the average student.

The hours of practice call for much variation; the grades of pieces for much discrimination. A difficult piece that is interesting is often easier to get up than a simpler piece that seems dull.

We naturally concentrate where there is pleasure. As we grow our scope of interest and pleasure in-creases, and what may once have called for some forceful and dogged attention becomes attractive and pleasant to study. There is not much sense in the plan of the austere mama who locks her offspring in the parlor, where, with a metronome and clock on each measure, looking for any minor error that top of the piano, there are to be just so many hours may have been committed. of "musical torture."

be considered-so must strength-and physical ruins with spectacles and round shoulders and weary nerves are neither healthy nor cultured and cannot be mediums for the proper interpretation of art.

We can, of course, take our exercises "a la homeo-

path"-the strings and chords of notes in a piece can be

DO NOT LET YOUR TEACHING RUIN YOUR isolated and have a sugar-coating of melody. The end isolated and have a sugar-cooling of mixing. The end justifies the means; and there is even some excuse in calling mere collections of scales and things by such inappropriate titles as "Waves of the Rivulet, or "Falling Dewdrops"-or some arpeggios and octaves by the not very suggestive appellation of

"The Spinster's Prayer."

There are some who like drudgery and proudly tell us how they work till they fall off the stool. people who are so strenuous often get technic at the expense of art. Those who say expression cannot be taught are wrong. Everything can be taught, though it is true that everything has finally to be taught by the one who learns.

THE ART OF MEMORIZING.

BY EDNA JOHNSON WARREN.

How few musical people there are who, when asked to play, do so readily without excuses. It is a great treat to go into a house where there is some one willing to sit down and play some pretty little melody without notes. Too long it has been the custom for students when asked to play to reply, "I never play without notes," or "I have not my music with me." This is more particularly the case in small towns and country places.

The consequence of this is that the visitors are often embarrassed at having a perfectly reasonable request refused. The parents are embarrassed because their children, who have been perhaps studying for some years, are unable to play without their notes. The children are embarrassed because they are conscious of their shortcomings. And i teacher is present she is most embarrassed of all. because everybody thinks it is her fault, and she feels that in some way she has failed in her work. Every teacher should insist on memory work Students are almost certain to say, "I can't," at first, but a painstaking, energetic teacher will soon find some way of overcoming this obstacle. Students who begin to memorize from the first, experience less difficulty than those who wait until they are older. Memorizing is often a matter of habit, and there are many people who unconsciously memorize well because they have always done so from the time they first began to study. mence memorizing after some years of volves a very considerable act of will. For those who are not in the habit of memorizing, the follow-

Upon opening the first page of the must to be memorized, look for any remarks or hint which may be given. Observe the time signature and key. study the structure of all the chords; note fingering carefully, and try to "imagine" the melody. Then take up the left hand in the same manner. On going to the piano, play each part over slowly and correctly. A mistake is unpardonable, and costs an abundance of time later. Then play the two hands together and listen attentively to every note played

After the measures have been played over over until they are thoroughly familiar, close the music, and repeat them from memory. Certainty is essential in this memory-performance. In the first place the car should not be permitted to listen to the wrong notes, and in the second, if the fingers strike wrong notes, they are just as liable to make a habit of doing this as of striking the right ones, and the result would be disastrous

When the first few measures are fixed firmly in the mind, it is restful to leave the piano for a few moments. Sit in an easy chair and proceed with the mind study of a few more measures; then return to the piano as before and proceed in the same way The latter part of a composition, however, is usually more difficult than the earlier part. More time should be spent on that than on the first part. When the piece can be played through slowly, and without notes, take the music and go carefully through

It is sometimes better to defer studying the pedal Let it not be supposed that we do not perceive until after the piece has been memorized. Follow the marks as nearly as possible. If any doubt arises, always remember that it is better to use too little than too much pedal. Advice from a good teacher on this point is well worth considering.

If careful, accurate effort is made to memorize a piece, it will be found that the act of memorizing will continually become easier with practice.



(Barron's Nork—Prof. Mas Meyer-Olbersleben, the author of this article, apart Irom his expitation as a constitution of the article, apart Irom his expitation as a constitution of the profession of the constitution of the const

LIKE migrating birds, great flocks of students come to Germany each year from all parts of the worldgain a fundamental knowledge of those studies in which there may be insufficient opportunities for advancement at home. We Germans with our patience, our peaceful, restful habits of daily life, our exact knowledge in all branches of art and science, seem to he natural born teachers, and because of these qualifications many other nations have bestowed upon us the norable title, "The Schoolmasters of the World." Through the kindness of the publishers of the widely circulated musical magazine, THE ETUDE, I am afforded an opportunity to present the results of my investigaof the statistics furnished me by the leading institutions of musical culture in Germany, with a view to presenting to Americans interested in musical eduon the main facts regarding the work conducted in he best German music schools

There are in Germany and in German-Austria four gaisanstalten or Government schools, namely Royal High School of Music in Berlin, the Riyal Academy of Music in Munich, the Royal Music School of urzburg, and the Royal and Imperial Conservatory at Vienna, Four other schools have the protection of the reigning nobility, namely: the royal conservatories at Dresden, Leipsic and Stuttgart, and the Grand Ducal School at Weimar. In addition to these, there are

other endowed institutions, namely, the Conservatory at Cologne, the Dr. Hoch Conservatory at Frankfurton-the-Main, and the Conservatory at Prague (Bo-

It is impossible in an article of this length to give full particulars pertaining to the details of admission to German conservatories, or to describe the thousand and one things governing the daily studies of the student, but we can at least examine the main facts and see some of the things to which these famous institutions owe their reputation,

ENTRANCE CONDITIONS.

In practically all schools, the age for admission to all departments (solo singing excepted) is thirteen years. Dresden accepts pupils as young as seven in the orchestral classes; that is, classes for orchestral instruments. In solo singing, an age of at least sixteen is demanded, so that abundant time is allowed for the natural mutation of the vocal organs, and in order that no physiological injury may result from too early overexercise of the organs employed in singing.

In the matter of general culture all pupils must be sufficiently advanced to follow the instruction intelligently. Generally speaking, an education equivalent to the German public school training is required. Berlin, for instance, demands of male pupils the same educational advancement that is required for the young men who serve but one year in the voluntary military service. In exceptional cases of very pronounced musical talent, these requirements may be waived by the board of directors. The foreigner must, above all things, possess a sufficient knowledge of German to follow the work

readily and intelligently as instruction is given solely in the German language.

Pronounced musical talent with a very decided manifestation of development in some special line, such as performance upon an instrument, singing, or composition, is compulsory in all cases. Owing to government or royal patronage, most German institutions are more or less independent, and no student is accepted unless there are well-defined indications that that particular student is likely to be successful in a musical career. Entrance to the institutions is only obtained after an examination, and it is followed by a trial term surrounded by conditions. If the pupil is unsuccessful in implying with these conditions of study, he may not be permitted to continue for a second year.



PROF. MAX MEYER-OLBERSLEBEN

AUXILIARY STUDIES

Special preparation is required from students in the principal study which they elect to pursue. In all German schools the student's work is divided into Principal study (Hauptfach) and Auxiliary Studies (Neben fücher). While the auxiliary studies are considered absolutely necessary, the student's main object, or Principal study, is naturally given more attention

In piano study, beginners are never accepted. preparation representing approximately three years is expected. "Three years" is of course not an actual measure of progress, but it is the only way of indicating what the average pupil of intelligence accomlessly worked well into the Czerny School of Velocity, and has acquired the ability to play some of the less complicated Haydn Sonatas and Mozart Sonatas in an accurate and artistic manner. Above all things, an accurate knowledge of all of the major and minor scales, together with the ability to play them flawlessly is absolutely imperative. Munich also lays great stress upon the ability to play the Cramer Etudes.

In organ study, the pupil must have acquired a similar

tion to this, a knowledge of Harmony, as far as modula-

In the study of the harp, the student is expected to have a proficiency in piano playing similar to that

described above. In the study of the violin as in the case of the study of the piano, no actual beginners are accepted. preparation representing from two to three years' work s required at entrance. Absolute mastery of the first

position is the least that is considered in this connection. In solo singing, physical and vocal qualifications are generally deemed sufficient without further preparation of a purely musical character.

In the study of choral singing (sight-singing) theory, and in other scientific branches of music study such as musical history, beginners are accepted. However, if a pupil desires to enter the advanced classes of a conservatory (such as the Counterpoint Class, etc.), he is expected to indicate by the results of an examination that he has acquired a thorough proficiency in the more elementary studies.

PROADER MUSICAL CULTURE

As I have said, all the musical institutions we have discussed here demand, that in addition to the principal study taken by the pupil, he must also take certain auxiliary studies. The auxiliary studies depend to a large measure upon the principal study selected. Only when very important reasons are advanced can these auxiliary studies ever be dispensed with. These auxiliary studies are made compulsory in order to avoid a one-sided musical development, and also with the view of affording pupils an opportunity to grasp those fundamental principles which shall make their later musical work more profitable, and at the same time provide them with the ground upon which to build their special work in musical study later in life. For instance, a knowledge of musical history is of great value in order that the pupil may gain the proper perspective. It is far better to have the advantage of this musical historical knowledge at the beginning rather than picking it up piece-meal later in life. Of paramount importance is a thorough understanding of musical theory. Musical theory I am told has a different significance in America. There the common meaning of the word embraces all theoretical studies such as harmony, counterpoint, etc. In Germany it is generally used in quite a different sense. "Theorie" embraces thorough technical instruction in all of the essential elements of musical knowledge such as notation, time rhythm and musical terms. This places the young pupil in the position to understand from his own personal knowledge the real meaning and technical significance of the signs he sees upon the musical page. These are drilled into him in the most systematic manner imaginable. It is made a separate study, so that every little mark he sees will convey the right meaning to his mind. To some American teachers this may seem a tedious process, but it really results not only in a vast saving of time later on, but gives the pupil a sound knowledge which lasts him a lifetime. In other words, the pupil is placed upon a firm footing at once. This avoids a vast amount of uncertainty and stumbling and I ecannot see how it could be omitted in any thorough musical course.

Of equal importance is the study of sight singing The pupils are all required to attend the choral classes. Great stress is laid upon the value of developing a sense of hearing music accurately and intelligently (eartraining), and upon the value of being able to sing correctly, as far as the demands of choral singing extend. To obtain a really beautiful tone quality on any instrument, even one so little susceptible to elastic treatment (modulationfähig) as the piano, it is highly essential that the ear shall be as sensitively and thor oughly trained as possible.

In the case of students of all string and wind instrunents, the feeling in German conservatories is that the ability to play the piano acceptably is extremely important. The advantages of being able to accompany future pupils at the piano are too obvious to require special consideration here. Consequently innumerable students take up the piano as beginners in Conservatories, although they have been admitted with a certain proficiency in the principal study.

FEES AT GERMAN CONSERVATORIES

This consideration of the German Conservatories would not be complete if we did not look into the more material side, i. e., the school fees. The following details have been somewhat roughly assembled owing to the fact that in many institutions there are various ability in piano playing as indicated above, and in addichanges in the rates charged. The rate given is the

Berlin: Singing, 300 marks; Wind instruments: Contrabass, 150 marks; for all other branches, 250 marks. Cologne: Singing, 450 marks; Violin, Violoncello, Organ, Harp, 360 marks; Theoretical subjects, 300 marks; for special work in the advanced classes (Meisterklassen) the rate soars as high as 650 marks.

Dresden: Singing, 450 to 500 marks; Wind Instruments, Organ, Harp, Contrabass, 300 marks; Theory, 330 to 350 marks; Violin, Viola, Violoncello, 300 to 450 marks. The charges in this conservatory are subject to many special conditions and those given here are only

Frankfurt-on-the-Main: Singing, 400 marks; Instrumental classes and classes in theoretical subjects, 360

Leipsic: Singing, 420 marks; for all other branches. 360 marks; for each additional auxiliary study, 60 Munich: Dramatic Singing, 450 to 600 marks; Piano.

Organ, Concert-singing, 300 marks; Violin, Violoncetto, 240 marks; all other instruments, 180 marks. Stuttgart: Singing, 400 to 550 marks; Piano, 350 to 500 marks; Theoretical Subjects, Viola, Violancello, 350

to 400 marks; all other branches, 200 marks. to 400 marks; all other branches, 200 marks; Weimar: Singing, 420 to 500 marks; Piano, 250 to 300 marks; all other branches, 120 marks. An additional charge is made for each additional auxiliary study. Würzburg: Singing, Piano, 120 marks; Theoretical Studies, Organ, Harp, Violin, Viola, Violoncello, 100 marks; Contrabass and Wind Instruments, 48 marks.

All auxiliary studies are given without extra cost.

Vienna: Singing, 500 to 600 crowns (a crown is equivalent to twenty eents); Piano, 400 to 500 crowns; Violin and Violoncello, 400 crowns; Theoretical Studies, 300 to 400 crowns; all other branches, 300 crowns. In the advanced classes (Meisterschule) the fees go as high as 800 crowns.

Prague: All branches for residents of Bohemia are 250 crowns. For foreigners a rate of 400 crowns is

Almost all of the conservatories have a regulation by which the student is obliged to pay approximately one-half of the regular fee for more auxiliary studies than one. That is, one auxiliary study is allowed

than one. That is, one auxiliary study is allowed free; if more are taken, half extea are charged.

If I have been successful in making clear in the foregoing passage all of the many considerations pertaining to entrance to any one of the German conservatories, we may then safely pass to the careful consideration to the least very large to the constant of the cons we may then safely pass to the careful consideration of what is really expected from the German student after he has secured admission.

IEυιτοκ's Note.-Prof. Max Meyer-Olbersleben, in the continuation of this valuable article in the next. issue of The Erupe, will present some of the most interesting facts, statistics and descriptions of study methods ever compiled for an American musical magasine. In fact, this article should serve as a permanent source of reference upon German conservatory conditions for many years to come.]

A SCALE CONTEST.

BY NELLIE L. WITTER,

Why almost every music student-great and small -dislikes scales has always been a source of wonder to me; but it is nevertheless true. A scheme to increase the interest in scales which I have tried has proved so successful that I decided to tell the readers of THE ETUDE about it.

Three months before Christmas each child was told that a "scale contest" would take place at our Christmas party and all scales must be learned well, as a prize would be given for the best scale playing. week before the contest each pupil was told what scale he would be asked to play for the contest, and you may be sure that that scale was learned well.

When the pupil finds out how to make one scale sound well, I have found out that he usually tries harder to get the new scales to sound just as well. And then it is easier to learn other scales when he has one perfect scale. The expectation of the next contest always gives impetus to the task. Altogether the "scale contest" idea has solved the "scale prob-

The majority of great poets have no taste for music, and take pleasure only in trivial airs or childish songs; nay, even cultivated and intelligent men who think they really love music, cannot realize its immense power .- Berlioz.

THE ETUDE

NATIONAL CONVENTION OF MUSI-CAL CLUBS.

THE largest musical organization in the country is unquestionably the National Federation of Musical Clubs, which, growing from a suggestion made by Mrs. Theodore Thomas at the World's Fair in Chicago. has grown until it is now estimated that the national body represents some forty thousand people directly interested in the promotion of musical culture through club organization. A convention has been held every two years. During the last four years the President has been Mrs. Mary A. Kelscy, who, in addition to her special abilities as an executive officer, has given munificently for the support of various phases of the federation work. The federation now embraces two hundred separate clubs. These clubs were represented by delegates to the convention. States with the largest number of clubs seem to be those in the Middle West and in the Southwest. All of the delegates were women, although some of the clubs have men on their membership lists.

The national convention held in Philadelphia dur-ing the last week of March was exceptionally successful. The principal musical event of the convention was a concert given by the Philadelphia Orchestra, under the direction of Carl Pohlig, in honor of the occasion. Several other smaller concerts were given during the week at halls in different parts of the city, and many excellent artists (most of them members of the National Federation) participated. Together with lengthy business meetings, receptions and sight-seeing, the time of the delegates was completely filled from morning to night with matters of delightful interest. The convention was pronounced a splendid success.

One of the most interesting events was the distribution of the prizes allotted for original musical compositions. These may best be tabulated as follows:

I. The Best Orchestral Work. iI. The Best Example of Chamber Music.

RECIPIENT. AMOUNT.
Geo. W. Chadwick, ... \$700.00
First prize to Henry.
Lang. of Philadelphia. Pa. ... 350.00
Second prize to Henry
B. Stearns, of Columbla, Md. ... 200.00 Horatio Parker, of Yale University 350.00

RECIPIENT. AMOUNT.

The judges determining the merit of the compositions included Frederick Stock, Victor Herbert, Henry Hadley, Emil Oberhoffer, Dr. Hugh A. Clarke, Frederick Converse, Reginald De Koven, Arthur Bergh, Rosseter Cole, Arthur Farwell, Adolph Wei-W. W. Gilchrist, L. A. Torrens and Adolph Frey, Miss Daniels is to be congratulated for winning first prizes in two separate contests adjudicated by two different groups of judges.

One of the most interesting phases of the work of the convention was the discussion of charitable and phllanthropic enterprises which many of these largehearted ladies conduct in connection with their clul Especially to be commended are the services of Mrs. Iacob Custer, of Chicago, whose interest in young musicians of the Amateur Musical Club of that city has been as practical as it has been sympathetic. The number of deserving charities which have been helped by Mrs. Custer's energies and means is very

The chief subject for discussion in the club work of next year will be "American Music and American scale of D flat major will also apply to this little Musicians." The club programs and outlines of study under the direction of Mrs. F. H. Wardwell contain suggestions and ideas for the systematic study of the subjects selected by the federation. A resolution was passed at the convention demand.

ing the performance of opera in English by the great opera companies. To this was added the proviso that suitable translations should be procured before the opera in English enterprise should be launched. Translation of many of the opera texts could at best result in little more than absurdity, but possibly some methods may be devised for making some of the inane and ridiculous plots and phrases bearable

One of the most interesting features of the concerts given was the performance of the prize-winning compositions of G. W. Chadwick and H. Parker by the Philadelphia Orchestra. The compositions of the authority and effect. The same might be said of other concerts given units. Do not stop with Dunn Aldrich, well known to Erupe readers, gave a of the facts—learn their application,

recital in honor of the convention, and through the recital in honor of the convention, and through the kindness of Mrs. Kelsey, the well-known American singer and teacher, resident in Paris, Mr. Charles W. singer and teacher, resident in Fails, Aff. Charles W. Clarke gave several selections at the Friday evening concert. The next convention will be held in 1913 at The officers elected for the next term are:

Among the delegates who attended are:

Among the delegates who attended are:

Mes, C. B. Kelber, Mes, A. Hier, Mes, A. Frey, Mire, C. W. G. B. Kelber, Mes, A. Hier, Mes, A. Frey, Mire, C. W. G. W Mart M. Mass F. Hermich, Mrs. A. M. Switzer, M. Martine, Mrs. A. M. Switzer, Mrs. C. M. G. H. Gale, Mrs. R. H. Byennide, Mrs. G. Lelin, G. H. Gale, Mrs. R. W. H. Dewil, Mrs. A. H. Keechal, Mrs. C. Manuel, Mrs. A. G. Mrs. C. W. C. M. G. W. G. Mrs. C. W. G. W.

MAKING MUSICAL KNOWLEDGE AVAILABLE,

BY C. W. FULLWOOD.

THE mere matter of memorizing musical facts and experiences does not lead to a complete mu leal education. The student must classify his knowledge in such a manner that the right fact is immediately available at the precise moment when he wants it.

For instance, the student may study the entire system of scales and acquire a "rote" knowledge of them, but unless he classifies these different scale facts in such a manner that he can apply his knowledge in the study of a new composition his work has been unprofitable. If the student should see such a passage as the following:



he should immediately identify it as a section of the scale of D flat major, and know that, if ordinary conditions prevail, the fingering usually applied to the

In the study of harmony the mere ability to recite a number of rules and restrictions which theorists have placed around musleal composition means little unless the student is famillar with the application of these rules to specific cases.

The average business man has a somewhat fixed opinion of the trifling value of a theoretical business education. He wants the clerk who has actual business experience, not the one who bases his transactions upon what he has read in books.

Theory is necessary, but practice is even more inportant. The average student could read a treatise upon embellishments through in less than one hour. but it would take him months to acquire a classified knowledge of embellishments which would permit him to interpret the embellishment signs with the Philadelphia Orenestra. The compositions of the other prize winners received great praise at the other concerts given during the week. Mr. Perley of musical work. Do not soo with the knowledge that the property of the

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Important Observations Upon Piano Practice

By DR. OTTO NEITZEL

[A continuation of the excellent article by the foremost German musical critic commenced in the first "Music of all Germany" issue (April).]

OF LISZT?

In general this question may be answered in the negative. Liszt may still remain upon his high pedestal. Considered from a purely technical standpoint the advances he made are not likely to be excelled for many years to come. The reason is not difficult to find. Since the day of Liszt, von Bulow has inclined more toward the spiritual side, Tausig more toward the technical side while Rubinstein represents pure romanticism. Therefore we can only speak of separate methods of piano playing. The polyphonic playing of Liszt as represented in his masterly arrangements of Bach as well as his exceptionally fine arrangements of the Beethoven Symphonies which illustrate the attention he gave to orchestral effects at the keyboard, must remain preeminent for all eternity. Further advance can only come through the following: New pianists must arise who shall discover new artistic and technical problems and who shall write new compositions based upon these problems. This has already been done to a certain degree. Rosenthal and Godowsky have found out new combinations and effects by means of the employment of several themes from known works. One has only to mention the Vienna Waltz Fantaisies of Rosenthal and the Godowsky treatment of the Chopin

The most important of all the new pianists is, in my opinion, Busoni, because he has paid more attention to the musical than to the technical elements. For instance, in his arrangements of the organ works of Bach, and the splendid critical comments in his edition of the Bach Well-Tempered Clavichord, he has opened the way to a new musical land in which deep spiritual and musical ele ments are always represented. On the other hand, we must not forget that both Reger and Debussy have brought several new elements into piano tech nic through their compositions. Just what the real technical significance of the works of these new omposers is, considered from the standpoint of their relation to the piano works of Beethoven, Schumann, Liszt or Chopin, the most pianistic oi all composers cannot be estimated. Nevertheless, it is evident that a similar technical development to that of the great masters mentioned has not arisen during the last fifty years. Without ignoring the new school, the present articles have been written upon the basic principles of that great school founded by Franz Liszt, which still retains its full importance to-day as in the past.

NEW METHODS AND IDEAS IN PIANO PLAYING.

In the most recent times, a movement has been started, principally through the book of Breithaupt, in which the independent action of the different factors in piano playing is advocated, and in which special attention is given to the offices of particular muscles. According to Breithaupt, this will tend to do away with unnecessary exercises and shorten the time for practice. Notwithstanding the fact that several performers who have completed the work in other schools have seen fit to study this method and practice according to its principles, it is nevertheless a fact that we cannot as yet see any great success in the new method, and, moreover, all the important pianists of our time still base their work upon the established school, the principles of which are:

1. Make no unnecessary motion of any part of the technical apparatus. (Fingers, arms, etc.) 2. Through the foregoing means the student

should reach the attainment of the greatest possible independence of motion of all of the members of the arm and body employed in playing.

Beautiful passage | laving, for instance, cannot be accomplished unless the thumb has become inde-

HAS PIANO TECHNIC ADVANCED SINCE THE TIME pendent in every sense of the word, until it acquires the same strength and swiftness of motion possessed by the other fingers. There is also a certain resiliency which can only be obtained when the upper part of the body remains at rest. In fact, it is rarely absolutely necessary to raise the arms very far away from the keyboard. Only in the most forte chords is it ever desirable to bring the arms down upon the keyboard with any particular length of fall (full arm stroke). In polyphonic playing it should be within the pianist's power to play with each finger of the hand with a separate and distinct degree of force. That is, we should be able to play a chord of three notes with the same hand, but with different degrees of force with each finger, one note should be played forte, another note mezsoforte and still another note biano. Ideal as this condition may seem, it is not one beyond human grasp. In the case of the arm pressure, only one degree of pressure can be expected at one time, as only one body effects this pressure.

PRELIMINARY PRACTICE CONDITIONS IN ALL KINDS OF PIANOFORTE PRACTICE.

There are certain conditions which should precede all pianoforte study and which are just as necessary for the performer upon other instruments and fo singers as for the pianist. Above all things, the student should never estimate his own genius from his own studies. Genius is a gift of heaven. without work even genius does not become really great. Buckle, in his history of civilization, calls genius an endless aspiration. Aspiration is absolutely necessary for the development of genius. It is even more necessary to those with little talent.

. First of all, we have to show that our art is founded to a considerable extent upon physical exercise, and that everybody who will attain anything has to keep his body healthy, because a healthy body is a ways the supporter of a strong and gifted artistic will.

GENERAL RULES FOR PHYSICAL CULTURE FOR PIANISTS.

Too little stress is laid upon the simple rules for the conservation of good health. We follow the habits and traditions of our ancestors regarding our physical being without permitting our own intelli-gence to rule as it should. The pianist's entire day should be devoted to the furtherance of his purpose, from the moment he springs out of bed in the morning to the time when he retires. We also should not belittle the importance of the daily bath as a tonic for the constantly taxed nervous system of the pianist. Just how these baths should be administered lepends upon the condition of the individual and upon the temperature of the season. If the student s a constitution not sufficiently robust to stand the rigorous cold bath, he may employ the friction bath with a coarse towel. Fortunately for America and England, these nerve-bracing friction baths are quite commonly taken. Other European countries have not as yet learned of their tonic values. pianist's nerves are taxed constantly, and he should employ every possible means for keeping his body in superb physical share.

After the cold or friction bath, the next in importance is daily gymnastic exercises. The following are the exercises I employ every day. I consider them just as necessary for my artistic work as anything I do at the keyboard. They are of particular value when upon a concert tour and it becomes necessary to keep the body in especially fine condition. I make a regular business of these exercises. and do them about three hundred times each every day in the following order: One hundred times in the morning two hundred before the principal meal or one hundred at noon and one hundred in the afternoon. For those who are less vigorous it would doubtless be better to make fewer repetitions at the

1, Hold both arms forward on a level with the shoulders (palms touching), then throw both arms backward until the tips of the fingers touch behind

2. Bend the upper part of the body forward, and while in this bowing position turn the body around slowly without moving the lower limbs from their

3. Balance the body on one foot. Throw the leg as far forward and as far backward as possible (20 times right, 20 times left).

4. Let the arms hang at the sides. Swing the arms in circles, of which the shoulder joint is the centre. Keep the arms as near the body as possible (20

'5. Place the fists at the shoulder. Thrust the arms downward, outward and then upward, each ten times.

6. With head and feet held in a stationary position, rotate the body at the waist (like the rotation of a

7. The upper part of the body remains in erect osition. Bend at the knees in sitting position. Repeat ten or fifteen times.

8. Place two chairs back to back. Then move them apart sufficiently to admit the width of your body. Place your hands on the backs of the chairs and with the feet as far as possible behind you, bend down and up, supporting your weight with your arms.

It is necessary to perform these exercises with the greatest possible care at first. The number of times they are repeated will depend upon the individual. It is best to start with a few times, and to increase as the body becomes more accustomed to the exercises by their daily repetition. Everyone should study this matter in all seriousness and find the number and kind of exercises best adapted to his use. I have simply given those which have served me best in getting my body in condition for the artistic tasks I have before me.

(In the next section of this article Dr. Neitzel will give some of the technical exercises he has employed in his own work as a teacher and as a virtuoso. A short biography of Dr. Neitzel appeared in connection with the previous installment of this article.)

MUSICIANS WHO HAVE BEEN VERSATILE

BY HAROLD WATSON

THE demands of a musical career are so onerous that, as a rule, composers and artists have little opportunity to develop their abilities along other lines Severtheless, many of them have displayed great versatility, and have proved themselves capable of achiev ing results in lines of work widely dissimilar from music. Schumann, for instance, was an excellent critic as well as a composer, and Berlioz also shone in this dual capacity.

One of the most remarkable cases of versatility in musician was that of Sir William Herschel, a German organist, who went to England about 1757, and after living an honorable career as an organist at Halifax, and later at Bath, he manufactured a tele scope with which he discovered the planet Uranus. Saint-Saëns, the noted French composer, has won great distinction as an astronomer, and is also an authority on Egyptology. In this latter capacity he reminds one of Sir George Grove, who compiled the famous dictionary of musicians, and at the same time won great distinction as a bibliologist. Grove was also an engineer, and this serves to remind one of the fact that Cesar Cui, the Russian composer, is a general in the Russian army, and acted for many years as instructor in fortifications at a Russian military training college similar to West Point. Sir Edward Elgar, the English composer, devotes a large amount of time to chemistry.

Occasionally one hears of musicians who have been successful in business outside of music, such as Clementi, who manufactured pianos in London, and Pleyel, who manufactured them in Paris. Viotti, the violinist, also attempted a commercial career, and set up as a wine merchant in London. Bach was deeply interested in the manufacture of organs, and also en graved music.

Quite a number of musicians have shown remarkable powers as painters and sketchers. Mendelssohn had wonderful ability in this connection, and in Mac Dowell's early youth it was a question whether his talent for drawing was not greater than his ability as a musician. Sir Henry Wood, the celebrated English orchestra conductor, is also a clever painter, while Caruso, the eminent tenor, has shown remarkable skil in caricaturing some of his friends.

STUDY NOTES ON ETUDE MUSIC

By PRESTON WARE OREM

GRAND POLONAISE-A. DE KONTSKI.

Antoine de Kontski, a remarkable pianist in man ways, was born at Cracow in 1817 and died in 1899. He enjoyed the favor of the public for many years, and finally, at the age of eighty, made a tour around the world. He was a player of the more popular type, showy, but somewhat superficial. He is best known, perhaps, as the composer of the Reveil du Lion, or "Awakening of the Lion," a favorite show piece with many budding pianists. His "Grande Polonaise" is really a well written work, which should make an excellent concert or exhibition piece for a player somewhat advanced, and also serve as a fine chord and octave study. It is an illustration of the massive or grandiose style in piano playing. In playing pieces of this type the best tonal effects are attained by a judicious management and application of the weight of the arm rather than by main strength and rigid muscular conditions. For the rapid octave passages a supple wrist will be required. Do not hurry or blur the passages, but play in a dignified manner, with firm accentuation. The "Polonaise" is a stately dance of Polish origin. It consists of a sort of stately procession in which all take part. Polonaises have been written by most of the great composers. from Bach to Chopin, in the latter of whom the idealization of this form reached its zenith.

THE TROUT-A. NOLCK.

This is a clever valse de salon by a contemporary German composer of note. The title "trout" calls to mind an appealing picture of mountain and forest streams and of outdoor sport. This waltz is a neat bit of tone-painting, sprightly and capricious, as it should be, yet full of original and taking melody. A good recital piece and just right for a spring pro-

A FOREST LEGEND-W. D. ARMSTRONG. This is a delightful characteristic piece, very seasonable and redolent of all out doors, suggesting the swaying of trees, the twittering of birds, and with an air of romance. The composer, Wm. D. Armstrong. is a representative American musician, born at Alton. Ill., in 1868. With very little adaptation this piece

would make an effective number for the pipe organ. MOONLIT WAVES-T. W. RUSSELL.

This is another characteristic piece, of different type from the preceding. In this number we find a single graceful theme used twice over with two separate forms of arpeggiated accompaniments. The effect is peculiarly wavelike and rolling. A really poetic nocturne, the work of a promising Canadian woman composer. From an educational standpoint. this piece will afford useful practice in arpeggio playing, also in the production of singing tone; furthermore, it will serve to accustom students to a somewhat unfamiliar key (B major). There is an unwarranted prejudice against the sharp keys on the part of intermediate grade students, which would be advisable for teachers to endeavor to overcome.

MARIONETTES' WEDDING MARCH-B. V.

This is a quaintly characteristic and very taking march movement, with a jolly lilt to it. The themes are all good and quite original; the contrasts in key, from A flat to E and then to G, are particularly striking and well managed. Pupils will enjoy this licce. Make the rhythms exact and incisive,

LULLABY - C. S. MALLARD.

Pieces of the lullaby type are numerous; practically all composers write examples at some time or other, but once in a while one meets with a particularly charming specimen. Such is the case with the "Lullaby" by Mr. Mal'ard, an American composer. It is simple and unaffected, but melodious and telling. with just the correct rhythmic swing and not too lengthy. Play it quietly and with the singing tone.

THE ETUDE

WITH SONG AND JEST-I, V. FLAGLER. This is a brilliant concert polka of intermediate difficulty, effective and showy throughout. Mr. Flagler, both in his organ and piano pieces, had the happy faculty of evolving popular melodies and presenting them in attractive guise, smooth and playable. This polka may be taken at a lively pace, but it will require clean finger work and a supple wrist.

LAUGHING BLOSSOMS-L. B. JORDA.

This is a pleasing movement in schottische rhythm, by one of the leading Mexican composers. It is a graceful composition, very melodious and tastefully harmonized. Mr. Jorda is a clever and original writer and will be heard from again.

EADING DAY-C. W. KERN.

This is a tender and expressive "song without words," which should become very popular. The first theme should be played very smoothly and with some freedom in the tempo. The second theme should be taken in a more agitated manner.

NO SURRENDER-R. S. MORRISON.

This is an out-and-out American military march, full of vigor and go. Play it in double time, I20 halfnotes to the minute, counting two in a measure. Imitate as closely as possible the effect of a full

BETWEEN FRIENDS-H. ENGELMANN.

This is a useful teaching piece for an advanced second grade or early third grade pupil. The graceful first theme affords good practice in legato finger work, and the middle section introduces a melody for the left hand. Mr. Engelmann always has something interesting to say, and his teaching pieces expect the pupil to be able to determine at once have attained great popularity.

AMITIE-J. B. DENYS.

This is a smooth and graceful waltz movement of rather easy grade. It should be taken rather slowly, in the style of the so-called "glide waltz," keeping and steadily from end to end of the section under the rhythm very steady and accenting well.

CROWN OF TRIUMPH (FOUR HANDS)-F. P. ATHERTON

A number of Mr. Atherton's duets have appeared in THE ETUDE and all have been much liked, but "Crown of Triumph" is one of his best. It is a stirring march movement, with a genuine uplift to it, the ort of a piece that starts one's feet to moving. Play it in the orchestral manner and let the secondo player bring out the counter themes strongly. This will make a fine opening piece for commencements

ANDANTE (VIOLIN AND PIANO)-L, VAN BEETHOVEN.

This is the theme of the slow movement from the celebrated "Kreutzer Sonata" for violin and piano. This sonata is so called on account of its dedication to the celebrated violinist and teacher, Rodolphe Kreutzer. In the complete sonata this theme is followed by a series of delicate and intricate variations. The theme alone, however, is sufficiently interesting to be played as a separate number. It is well within the range of the average player and wonderfully

ORGAN)-C. M. VON WEBER.

On another page will be found much interesting information concerning Weber's masterpiece, "Der Freischütz." The "Prayer" is one of the most charming of the many good melodies in this opera. As arranged for the organ, it will make a popular and useful soft voluntary, with an opportunity for effective

THE VOCAL NUMBERS

Mr. Petric is one of the most popular song writers of America. Many of his instrumental pieces have attention to the affairs of the ordinary workaday vein and in pleasing style, his work is always well done, and he possesses a vein of real melodic inspi-

Mr. Schmidt's "At Last I Knew Twas You" is an artistic recital song, emotional in melodic contest, artistic recital song, emotiones to missions concest, carry nim. It is interesting to note that when ne very skillfully harmonized. Mr. Schnidt has not been old and famous, and had retired to his native village to the concess of th welcome this excellent number from his pen,

SELF-RELIANCE IN MUSIC STUDY

BY CHARLES E. WATT.

SUPPOSING a child was learning to swim-and suppose that his instructor should hold him up continually, never for one moment allowing him really to see whether he could do it alone or not, would he see whether he could be ever learn? Some there are who would go so far as to say that he would never learn until he was literally thrown into the deep water with his instructor near for the purpose of rescuing him if drowning became

How different from this idea is the usual piano lesson as administered to the beginner! For many and many a teacher sits with pencil in hand, counting aloud for the pupil from the beginning of the lesson to the end, saying occasionally, "No, you should play F sharp instead of F," or, "No, you should give only a half count to an eighth, instead of a full count," etc. or, perchance, calling attention to each mark of expression or of movement as it occurs, thus absolutely pression of of informent as a occurs, this absolutely preventing in every possible way the growth of independence in the child. This all comes out of a wrong conception of teaching—the fact that the teacher should work for the pupil being substituted for the other and true reasoning that the pupil should be taught to work for himself.

Each new exercise which is given should be so explained and illustrated that the pupil can (in definite words) reexplain it before he touches finger to keyboard. Each study or piece should be analyzed in many points before the actual practice begins. key should be so definitely determined that the pupil can easily pass a pencil along the score and point out which tones are made sharp or flat. should not only point to any note in the piece and what number or parts of the count it will receive, but also be able to take a pencil and tap the counts, pointing at the same time to the notes.

While the piece is still new to him it will suffice if study, providing he takes the indicated or determined fingering and observes the two essential toucheslegato and staccato.

He must, however, he taught to look deeper, and to determine for himself many other things. Instead of saying "phrase here" (pointing with pencil) and "play faster" or "play softer," the pupil should be made to do these things through his own observations and

Don't count aloud for a pupil, Make him count for himself. Don't keep the place with your pencil. Let him do that with his eye. Don't, in short, expect him to swim if you hold him up so completely

is not the slightest need of his doing any we And a little later, don't tell him the meaning of And a little later, don't tell infinite cathing every mark in the piece just as it comes along. Before he really tries to play it with any degree of finish go all over it with him; look up all the dictionary terms; explain all the marks; require him to tionary terms; explain all the marks; require into-recexplain them all to you; and then, when he really plays, don't say "slower" or "faster" or "fouder" or "softer" or any other of a hundred other possible things. Simply say, "Do you think that mevement is right?" or, "Have you observed your dynamic signs as you should?"

That this is the difficult way to teach is certain that it is soul-wearing is true; but it is the only right PRAYER FROM "DER FREISCHÜTZ" (PIPE way, and you, I am sure, want to do the right way. even if it does take more of your vitality than mere "sitting through lessons" would.

You will never know what real satisfaction in your playing is until you cultivate self-reliance. In fact. the great philosopher, Emerson, says in his essay on Self-Reliance: "Discontent is the want of self-reliance; it is infirmity of the will." Cultivate self-reliance; reliance and you may find that you have climbed the first step of the ladder of success.

Musicians are often too self-absorbed to give much world, and very often the story of the childhood of great musicians is one in which the ordinary games done, and he possesses a venu of rear mercone inspiration. His new song, "She'll Wear a Rose in Her Hair To-night," is a good specimen of his work, the difference during childhood days was the occasional access to the control of th passing through the village of an organ-grinder. He would follow the instrument as far as his legs would to end his days, he was noted for his kindness to itinerant musicians.

NO SURRENDER

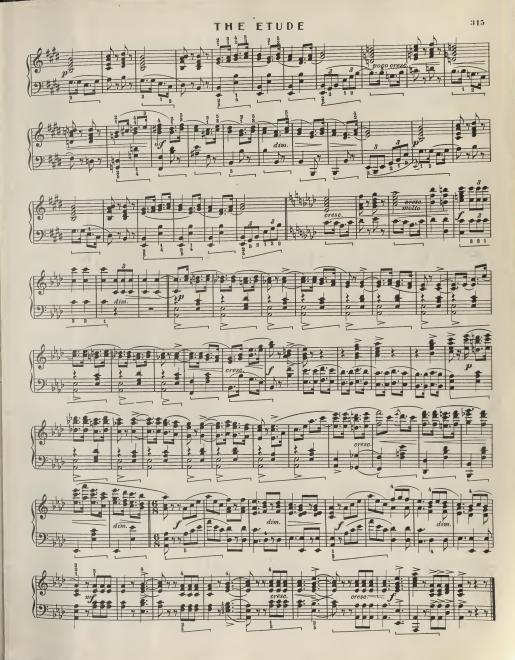
MARCH R. S. MORRISON A la Marcia M. M. d = 120 TRIO British Copyright Secured

MARIONETTES' WEDDING MARCH

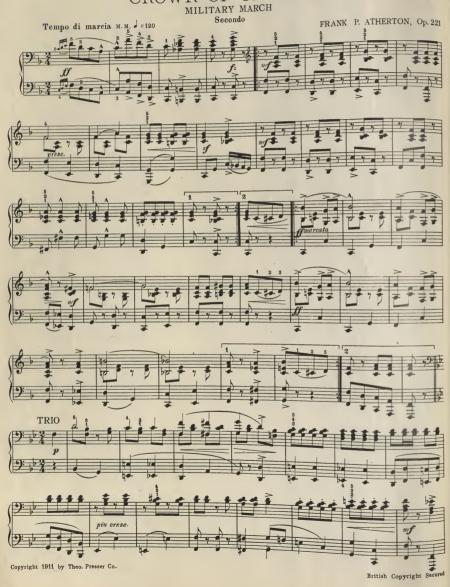
LA NOCE DE PIERROT ET PIERRETTE

B. V. GIANNINI



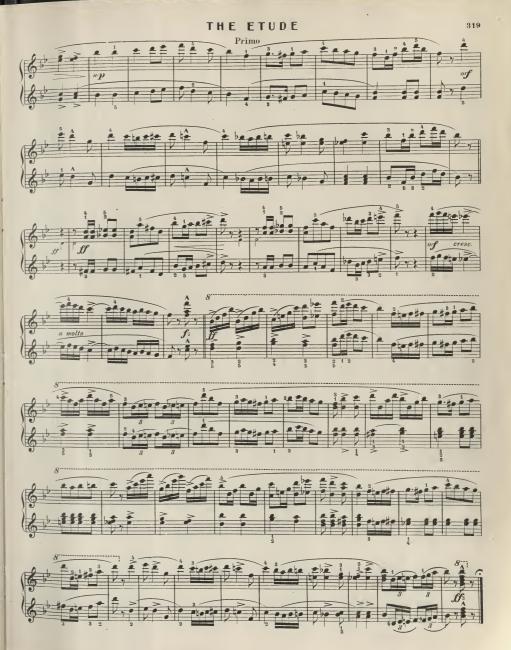


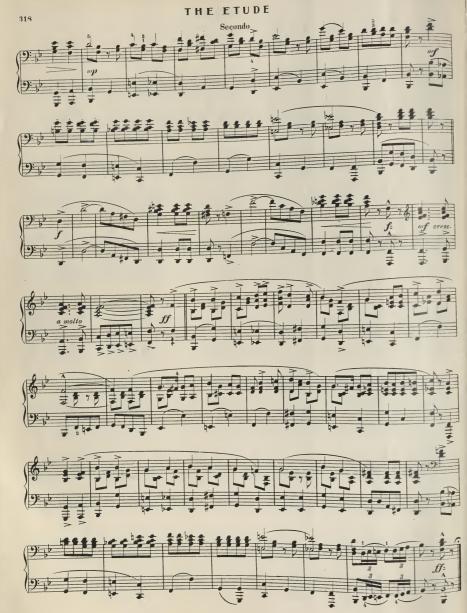
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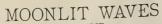


THE ETUDE CROWN OF TRIUMPH

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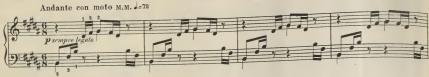


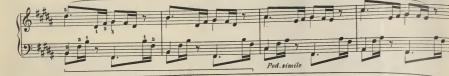




REVERIE

T. W. RUSSELL













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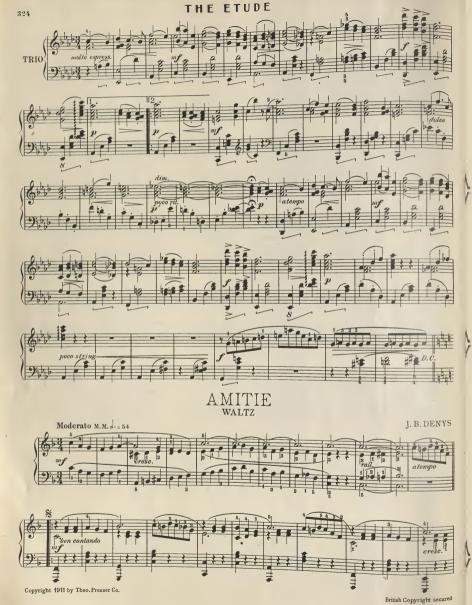
THE TROUT

LA TRUITE VALSE DE SALON

AUGUST NÖLCK Op. 176





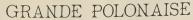


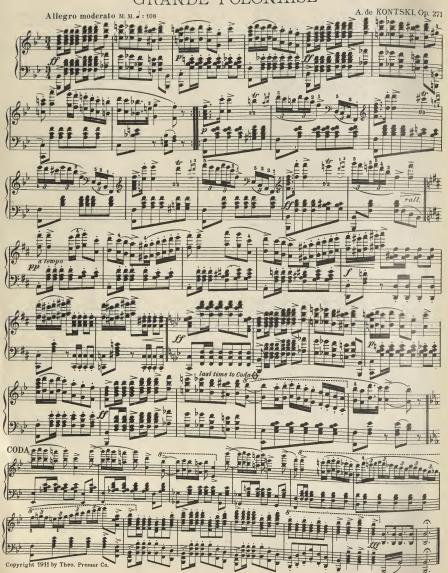








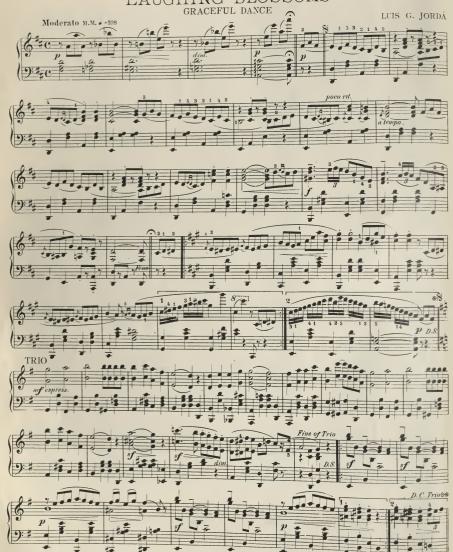






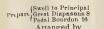
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LAUGHING BLOSSOMS



* From here go back to % and play to Fine; then play Trio. ** Play first part of Trio to Fine of Trio; then go back to British Copyright Secured To D. R. Martin. Esq.

ROMANZA W. D. ARMSTRONG Andante espressivo M.M. . = 63 Copyright 1911 by Theo. Presser Co.



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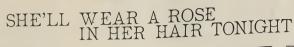
THE ETUDE PRAYER

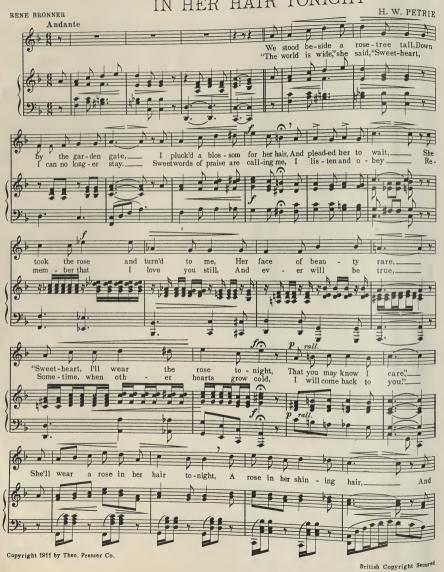
from "DER FREISCHÜTZ"

C. M. von WEBER











I KNEW AT LAST 'TWAS YOU



Con anima



TEN VITAL TESTS IN FINISHING A PIECE.

BY CAROL LINCOLN

How can the student know whether he has done all that can be done for a piece? One most excellent IX way is to consider the piece from every standpoint A chemist in testing an unknown compound will ex amine it from the standpoint of weight, density, fluidity, or friability, often before he attempts to analyze it with a view of determining the chemical elements of which it is composed

Many pupils work entirely in the dark. They blunder through their compositions, and after they have worked upon a given piece a certain number of times they pass it by as though completed, without even seriously considering it from the many sides which reveal themselves to the trained pedagog. No worthy musical composition is effective unless its various phases have been studied separately and treated

This detail work is a part of the process of original study. When the piece is played as a whole in its finished condition these details have become so carefully and thoroughly developed that they become second nature, and demand little special conscious control during performance.

The following is a series of tests which any advanced student may apply to his work with profit: THE TEST FOR NOTES

> Is every note exactly as it should be? This is the simplest of all tests, but it not infrequently happens that a careful student makes some little mistake with an accidental and play the mistake over and over until it becomes a part of his conception of the piece We know of one very talented young man who learned the Bach-Saint-Saens Gavotte in B minor, in the key of B major, and was amazed to find that he had never considered the signature properly

THE TEST FOR TIME

Is the time exactly as the composer wanted Am I taking my own tempo or am I following the tempo which the finished pianist would demand? Many young players are all at sea on time. They either play too fast or too slow, and when they hear the piece played at the right time their jaws hang in stonishment.

THE TEST FOR RHYTHM.

Is the regulation of the recurrence of the accents as demanded by the type of the piece exactly right? Am I playing a mazurka so that anyone hearing it might think that I was trying to play a valse? Is that polonaise played with such little attention to rhythm that it loses its national character? rliythm test is one of the severest of all, and many advanced players "fall down" upon this mportant point

THE TEST FOR PHRASING.

An: I making the meaning of the piece clear by observing the phrasing in the man-ner intended? Am I forgetting that the impression I am making must be upon the ear of a listener?. Can the listener hear the proper phrase division or am I making my piece a muddle of mixed sentences?

THE TEST, FOR ACCENT.

Have I investigated the proper execution of the accents? Do I realize that phrasing and rhythm depend very largely upon getting the right accent in the right place

VI. THE TEST FOR DYNAMICS.

Have I estimated the gradations of force demanded by the piece itself as a whole and by the dynamic marks (cres. dim. forte. piano, etc.) which the composer has inserted. or have I left these very important matters to chance or to the fatal "inspiration of the moment.

VII. THE TEST FOR TOUCH.

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morendo

Am I sure that the touch I am employing is the touch indicated for a given passage, and am I sure that this touch is the one designed to give the best results? Am I neglecting staccato or portamento marks?

VIII. THE TEST FOR PEDALING.

Have I followed the pedal marks as indicated? Do I really understand what I am trying to effect in employing a certain pedal- composition entirely.

ing? Am I holding down the nedal "to make it loud" when the composer has marked a pedaling designed to give "atmosphere," or a blended tonal picture? Have I neglected a con sordini or a una corda sign;

THE TEST FOR HISTORICAL

PROPRIETY

Do I understand how music of the epoch To the Editor of THE ETUDE: in which the piece was written was custom-arily played? Am I playing a piece written in the era of the harpsichord as though it was written in the era of Liszt, Rachmaninoff or Sapellnikoff? Do I know the musical characteristics of the composer?

THE TEST FOR "EXPRESSION."

Am I following the expression marks given by the composer? Do I know whether he ended it as program or illustrative music Mendelssohn's Spinning Song, Jensen's The Mill, Beethoven's Pastoral Symphony, etc.), or was it written simply as pure music (Bach's Fugues, Brahms' Intermezzos, etc.)? Do I see the picture the composer saw

The pupil who makes a copy of the headings of the above (printed in capitals) and makes an occasional test of the leading pieces he is studying, he will reach degree of perfection never before attained in his work. Write the headings out on an ordinary sheet of paper, and as each step is tested and mastered cross off the heading. Never pass from one heading to the next until you are very sure that further progress is impossible at the present.

The Last Message of the

Famous American Virtuoso WILLIAM H. SHERWOOD

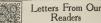
Shortly before the death of the distinguished American planist, Wm. H. Sherwood, THE ETUDE learning of what was then believed to be but a temlearning of what was then believed to be but a tem-porary liliness, requested Mr. Sherwood to devote some time during his convalencence to the prep-aration of a special article. He replied that he was too sick to consider the matter at that time. A lew days later he wrote that he was able to sit up in bed for a short time, and left that he had an up in bed for a short time, and left that he had an important measage to communicate to American music students upon the subject of Rhythm. He also were that he left impelled to do this as he also were that he left impelled to do this as he also were that he left impelled to do this as he also were that he left impelled to the left in the students lay in their lailure to place sufficient stream upon Rhythm. Shortly thereafter we received his articles. "The Spirit of Lile in Music-Rhythm." We tilter smalled at the time that he Rhythm." We tilter smalled at the time that schools, it is also that the stream of the This last message of the renowned American artist and teacher will appear in

THE JUNE ISSUE OF THE ETUDE

STUDYING HARMONY AT HOME.

ly is not certain, but a student can study harmony from books just as well as he can under the direction of a teacher; and a poor teacher, one who makes the subject obscure and dry, is worse than no teacher. If one studies harmony by himself, or with one or two companions, it is well to have two or three text-books by different authors, take up a subject and see what each says on the subject, and then work out the solution until the whole matter is understood. One can go from one branch to an other-from scales to intervals, and then to triads in their various forms-and reach the knowledge of all in the spare time of one winter. It is worth giving that time, too. There are many excellent text-books to be had now, and many new ones and pearing every year. The study of theory should not stop at harmony, but should go on through counterpoint and form. One who proposes to use music professionally should carry theoretical study as far as possible. He may bear in mind, however, that all knowledge is comparative. He can never know all. More than that, the new things in music the new discoveries in music, will keep one at some phase of theoretical study all his life.-Tubb,

It sometimes takes a long time for a composer to be discovered. Waldteufel, the celebrated composer of some of the most tuneful waltzes ever composed, published his first works at his own expense. They were so successful that he finally devoted himself to



Readers

TESTED ADVERTISING.

I have been much interested in the articles on advertising which have appeared in The ETUDE from time to time While I agree with most of them, my own practical experience has shown me that the form of advertising by means of circulars is superior to newspaper advertising. I do not refer to magazine advertising, but to real newspaper advertisements. The only really valuable newspaper advertising is obtained by a sort of "scratch my back and I'll scratch yours" process. That is, you contract for so much space and then obtain either favorable or at least not unfavorable comment in the news items. It would probably pay to use the news columns for advertising if one took the time to word it so as to disquise the fact that it is an advertisement

As I was manager of a floral establishment which went "by the board" during the panic of 1908, it became necessary to change my business or my location. I had taught music before my college days and rather liked it. so decided to reenter the profession. My only anchorage was my church position, which paid me \$3 per Sunday at that time, and the post of organist in our week. I secured the supervisorship of music and drawing in the local schools, devoting one day each week, at \$20 per month. Through this position I secured several private pupils, so that the salary was net. next went to another city, and arrived at the psycho logical moment when the former pupils of a deceased musician were anxious to secure a new instructor Since January 1, this year, I have also had more public school work, gaining a few additional private pupils

I employed a practical circular and plans similar to those expressed in the valuable articles of Mr. George C. Bender (from the Business Manual for Musicians) and have had excellent results. Until I get in a position to employ legitimate musical magazine advertising, my circular must suffice. I feel that I have succeeded remarkably well, and below I give my income for the first year after I reëntered the musical profession. Doubtless all those who employ the ideas which Mr. Bender suggests can do equally well.

September															\$40.00
October .															79.85
November															100.00
December															89.00
anuary .															96.75
February															107.67
March															107.50

Few businesses in which a young man located in a small town might engage could show a larger profit in

I have been excessively idealistic in my day, but my business experience has made me more practical. do not look upon good business methods as inartistic or unworthy of adoption. I believe in publicity, if it is dignified, and free from extravagance or bombast. I also believe that when one cannot speak good of a rival that silence should prevail .- I. G.

TEACHING THE CLEFS.

To THE ETUDE:

I am opposed to the system of teaching the treble clef first and the bass clef afterwards for the follow-

1. Many pupils who learn the treble first and who have had numerous treble clef parts in duets to play are amazed and discouraged to find that they have in front of them a still more difficult task.

2. Most pupils study music for but a very short time at the best, and the custom of postponing the study of the bass clef often leaves some of them with a half-way training which only proves an annoyance. I think that it is much safer for the teacher to

teach both the bass and the treble clefs together.

MRS. F. R. McGOWAN

Music and theology have often gone hand-in-hand Gounod went through a course in theology which lasted two years, and it was generally thought he would enter the priesthood



THE TEACHERS' ROUND TABLE

Conducted by N. J. COREY



PINGERING SCALES.

In the February issue of THE ETUDE you speak not having seen rules of fingering the scales in int that would fit any considerable number of of not having seen rules of ingesting the scales in print that would fit any concluderable number of keys Do you not regard. The property of t

on D sharp,

E flat minor. L. II.—Fourth flager on third note.

B flat minor. L. II.—Fourth flager on sixth note.

A flat minor. L. II.—Seledic descending, fourth flager on seventh note.

E. L. B.

I had forgotten the rules of which you remind mc because for many years I have given the scaleentirely by dictation, using the Mason as a book of reference, not allowing the pupil to refer to the notes in any case. After learning the formation by means of C major it is a simple matter for even a small child to learn to build the scale on any key that may be given. You will say-this has nothing to do with fingering. True, but the reason for not using the Mason rules follows out of this. They are, in my mind, too complicated and confusing for young pupils, whether small or large. The rules divide the scales into three classes. This will do for an advanced pupil who already has some familiarity with all the scales, but they would mean little to a pupil who knew none of them. It is difficult to classify knowedge that a person does not possess. True, he learns this unconsciously while proceeding from one key to the next, one by one, but the fol lowing which I use involves no classification. When a student has learned the fingering of the scales he quickly forgets all classification, remembering the fingering of each in a thoroughly unconscious, almost automatic, manner. The rule in regard to the fourth finger being used only once in each octave is ing at first, if used alone. It is obviated by adding the following, which seems easier to the unaccustomed pupil who finds the whole problem of the scales vague. I spend several weeks on the scale of C, working for position. etc., after which its fingering is thoroughly learned G is learned in a similar manner, by which time students may be ready to pass on more rapidly to the other keys. In constructing the scale from the formula that they have learned, they find it easier to do so by building upwards with the right hand alone. As soon as they know the notes of the scale, I tell them that in order to learn the correct fingering they may let the thumb fall on the white keys next above the black keys. They find it simpler to keep track of the fingering by means of the thumb that strikes twice in the octave, than the fourth which is used but once. In the twelve major scales, C, G, D , E, B, F sharp, (or G flat), D flat, A flat. E flat. B flat, and F, this simple suggestion, which is hardly a rule, applies to all except the first two. In the left hand the reverse suggestion, that is finding the fingering by playing the descending form one octave. which is simple enough after the right hand has made the scale familiar, letting the thumb take the first white key following the blacks, applies to all twelve keys except four, C, G, D and F. As C and G were learned before the suggestion was given, there remain only two exceptional keys for the student's extra care. As it has not been my custom to teach the minor scales until the student is thoroughly conversant with all the major scales, I have never had any difficulty in teaching them to learn them without a definite principle to work from, the exceptions being so numerous. The same principle for right hand, however, will apply to eight out of the twelve minors, the four exceptions being

A. B. D and E. In the left hand the reverse will

RENEWING MUSIC STUDY AT 27 YEARS.

The year's study resulted in my being able to play linch's Figures and Fvo and Three Burt Investions, Monart Sonaira and allow the first transfer of the play linch's Figures and Fvo and Three Burt Investions, Monart Sonaira and the width for take up my must cardoutly. Although seven years have elapsed since my land tevens, yet I have proposed to the play of the compositions therein to difficult for ms. I read well at sight. Can you give me any bless of my chamber the proposed to the play of the proposed to the play of the play o

I assume that in becoming a professional musician it is your desire to become a teacher rather than a concert pianist. In regard to the latter I would say that unless you have the most extraordinary talent you are not likely to become a brilliant player after twenty-seven. With the exactions of modern piano music and the brilliant results achieved by so many whose names are now great, the highest aims cannot be reached unless one begins when young. But this is not all there is to the musical profession. There are many excellent musicians who do not play any better than you, granting that you can give a finished performance of the selections you mention. With thoroughness of study I see no reason why you should not become an excellent teacher, and at the same time play exceptionally well. even if not from the virtuoso standpoint, Many who would never dream of rating themselves with the virtuosi, at the same time play well enough to take part in local concerts with much more than ordinary success. They can also accept a position with a concert company, if they so desire. I see no reason why you cannot make for yourself a fine place in the profession in this manner, if you give yourself up to it with seriousness and earnestness of purpose. As to the amount of time it would take, I am not in a position to help you much, as I cannot tell how rapidly you might advance when giving yourself up unreservedly to your practice. The degree of your advancement in playing would depend upon your power of application, your industry, your ability to concentrate your mind upon your work, and the amount of your natural aptitude. These are matters concerning which no one can advise you without personal contact. After this comes the endeavor to work up a business, and your success in this will be largely dependent upon your personality, and the energetic manner in which you devote yourself to your duties. In the business side of one's affairs everyone has to work out his or her own salvation. Bender's recently published "Dollars and Music" will be invaluable to you in

A HEAVY TOUCH "How can I remedy a heavy touch in a pupil in the fourth or fifth grade?" E M

You will first have to secure the willing and hearty cooperation of your pupil. Any amount of effort on your part will prove fruitless unless the student is willing to devote himself patiently and industriously o following out your directions for as long a period of time as may be necessary. Then he will need to work for several weeks on simple finger motions calculated to develop suppleness. Devote at least a half hour each day, and longer, if several hours are spent at the piano, to practicing these exercises on a table. Afterwards on the keyboard with a touch so light that the keys are not depressed, following this with just enough strength added to produce the softest possible tone, and again increase to normal pressure. Gradually work into scales, arpeggios, etc. The New Gradus ad Parnassum of Philipp will provide admirable exercises for advanced pupils in this kind of b. work. Every day for weeks, even months, the pupil yes. should place his hands in playing position on the keys, individually, twenty-five to fifty repetitions each, first ously, but under average conditions the sixteenth will producing no sound, and then a very light one, with follow shortly after the last note of the triplet the utmost freedom of feeling in the hand and fingers. only apply to five out of the twelve. In following this procedure no classification will be found same manner. It will take several months to over-tions,

come his faulty muscular conditions, but he must remember that he has been several years acquiring them. Unless willing to undergo a severe treatment similar to this I have outlined, he will never overcome

FOURTH GRADE.

I have one pupil who is about completing work in fourth grade by Czerny and is studying Hayan sonatus. Would yn advise taking up paris of the Well Tempered Clarichord of Bach? Would the Sonata Album he a wise choice? What technic should be used?

The Well Tempered Clavichord is much too difficult to use during this stage of progress. It should not be used until after the pupil has completed Cramer and Clementi. Some do not use it until after Chopin's Etudes have had preliminary study. For this grade of study you should use first Bach's Little Preludes. Next Bach's Lighter Compositions. to be followed in Grade VI, in Standard Course, by the Two Part Inventions, and in Grade VII by the Three Part Inventions. The Sonata Album you will find most excellent. For technic the constant practice of scales, arpeggios, chords, octaves, etc., should be kept up. As a compendium of such exercises there is nothing better than School of Technic. by Philipp.

BROKEN CHORDS.

Will you please explain how to play a broken chord? I have noticed some play them as they do scales, lifting the fingers after each note and raising the hand high at the finish: others hold down the kers during the full value of the chord.

This depends upon whether the pedal is used or not. f the dampers are raised from the wires which you know is effected by pressing the foot on the pedal to raise them all at once, it will make no difference with the resulting sound whether the hand is raised from the keys or not. The sound will continue as long as the pedal is kept pressed. If it should be necessary to change the pcdal during a given chord, you will be obliged to hold the keys down with your fingers. Whether the keys should be held down or not often depends largely on the context,

PRACTICAL HARMONY.

How can harmony be made of practical use? At present I can do nothing but write exercises laboriously.

By learning to work out all excreises at the keyboard and continue the practice of them until you can play them easily and freely. Learning to write is only half the battle. It is difficult, to be sure. but you must continue to work at the exercises in the first chapters until you can play them as easily as you do pieces you have learned. I do not mean you must play the exercises you have written, but you must learn to add the three upper parts from the bass given, or the three lower parts if a melody is given. A thorough understanding of the chords must first be gained by writing, then also work them out at the keyboard. You should also study out the harmonies in hymn tunes, gradually progressing to more difficult music as your knowledge.

MINOR SCALES.

"a. Should a pupil learn both harmonic and melodic forms of the minor scales?
"b. is it not of more importance to understand the relations of the major and minor scales than the differences between the forms of the minor, especially when it is difficult for one to learn the minor at all?

minor at all?

"c. When dotted eighth notes followed by a sixteenth are accompanied by triplets covering the same beat, may the sixteenth note be played with the last note of the triplet?

"d. Should a chromatic run start in the left hand with the fifth finger, or may it start with the third?"

G. Mo.

a. Only advanced pupils should learn both forms of the minor scales. It is better to use only one to begin with. Most teachers use the harmonic form. vanced musicianship demands, of course, that there be a knowledge of all scales. b. Your second question may be simply answered

and perform up and down motions with each finger last notes of each groups may be played simultane. c. Not ordinarily, If the tempo is very rapid the

The Philipp exercises should also be practiced in the the most convenient fingeting under the given condid. The run may start with whatever finger affords



THE TENOR.

BY J. C. WILCOX

successfully music that will be impos- his upper tones is conclusive, power above f.

the student has difficulty in singing is the liability of getting too much of one hears that such and such a singer above f or g the evidence is strong a good thing. One hears singers of "has a good voice, but sings through able that he changes somewhere into and the words unintelligible, the upper register. If he is conscious number of tests to determine just how alike to singer and listener. the upper tones are produced, whether

The plan generally successful is to adjustments other than incorrect regis-The plan generally successful is to adjustments other than incorrect registrate that the student sing up to high g or a, tration or vowel shadings. Anyone and the voice be permitted to come out ity make themselves familiar with the noting carefully the degree of effort who gives the impression of having a freely. Singers with already good characteristics and range or testiture required on the upper tones—whether mouth full of mush when he sings can voices may be benefited by such teach—of a voice. All of their special efforts required on the upper tones—whether mouth full of must when it sings can they show a tendency to break or not; hardly be considered sans reprache as ers; not, however, by learning to use are then directed toward writing for they show a tendency to break or not; hardly be considered and reproace as a specific property of the trying if an additional half tone a vocalisty set it is surprising how the usual passages in tone production, one particular voice. Testifiera means of tone is forthcoming with a little many singers are addicted to this qualbut by learning to think away from texture. In connection with singing the statement of the production of the surprise o of tone is forthcoming with a little many singles are admitted to the state of the evident strain which one who deals it lends a touch of sympathy to the voices a chance. The nasality they may be woven around the most efevident strain which one who deals it lenus a fourn of sympathy to the white voices gets to recognize tone. At any rate, in one case, after acquire is merely a trimmed-acquire sometimes happens that when a song mented by having him sing a song take moving the "choke," the gentleman like, but without real influence on the written for soprano is transposed for ing some g's and a's—noting carefully complained that his teacher was taking actual production of the tone, the presence or absence of strain, flat- all the sweetness out of his voice. ting or faltering on the high tones. A The "choke" may be successfully ity is to reverse the process by which a mezzo-soprano role. It is rich and

change in the way the tones are made; point, and—in order to keep the tone teaching of "nasal resonance." Its the music in their souls. they seem to come from a different as free and powerful as possible— advocates will assure you that they point in the throat, like the "head" with as much shading toward the open don't teach students to sing through point in the throat, the the master adjustment as is consistent with clear the nose; but, all the same, this is SOME PACTS ABOUT SOPRANOS. tones of me command register carried up.

Pronunciation and musical standards, what a number of their students suclf at the voice test it is found that The trouble with "closing" in any voice ceed in doing. From many sources that he uses the lower register only. both sexes who have been trained on the nose," or "he sang well, but I If it is discovered, however, that he the "closed" vowel sounds so continu- didn't like the nasal quality:" people,

THE NOSE.

upper register will generally tell you there are degrees of constriction, and present the student must be taught this effect,

it is a defect, and then teach him to which is as unnatural and as unnecessticking out its tongue when first try-"falsetto;" and quite naturally so, for exercises is the open, shallow "a" as WHEN a tenor applies for help with ister. He has no "falsetto" unless he taining the tone upon the same shallow In order to give an opinion as to the setto;" and where this difference can "choked" production in singing; but, immovable, class of work he will be able to do, a be brought out in connection with the granted intelligence on his part and

There are some people who oughtn't sible for him a few years later, when A good many second tenors could, to try to sing. It is too subtle and has no ambition beyond choir or small process which was carried out so suc- This kind of an applicant with a finished. mas to allower register can cessfully in the case of Jean de Reszke "choke" is hopeless. If in ten lessons We have thus dealt with some of the concert work, the lower register can cessiully in the case of Jean de Reszke chooke is nopeless. If in ten lessons generally be trained to a point sufficient —and other tenors not so well known of so he has no glimmerings of an more important defects or limitations to he equal to oratorio or open after register upon the possession of which the consciousness of tone quality of the vocal student, not in the expectation that in so short a space enough differently give him ease and staying transition from one register is com- ever, he can be led on to "a" and the

quently establish a self-confidence in prano voice. THE TEST OF THE TRUE HIGH TENOR. Such tone qualities as throatiness the singer which was lacking before, Many failures have been made by and nasality result from certain wrong so that the nervous tension under mezzo-sopranos who have attempted to

the successful artist (1) in this direction how to contract the soft palate in is he who maintains just enough to order to close the passageway to the make people believe that the quality nose except when sounding the legitiwas always natural to his voice. Some mate consonants. He will first have teachers take this view of it, and there- to learn how to keep it closed while fore make no attempt to cradicate the defect.

The remedy for the "choke" is first and "d's" to be able to talk at will a chose the chose to talk at will a chose the chose to talk at will a chose the remedy for the "choke" is first to rouse the singer to a realization that the head. The contraction of the soft "let go," to stop doing something which is a unrecent, and then teach him to palate is conclusively proved by the ability to prevent sounding "m's" and "n's" in a whole page of reading matter. sary in voice production as a child's This should require only one command of the will-not a new admonition to that he doesn't know how to sing ing to use a pen. One of the best the soft palate every time a nasal consonant is approached. If real control what is "falsetto" in other men is in in the word "hat," first spoken at about has been gained, the soft palate is conwhat is laisetto in other tiell is in this case a vibrant, resistant upper reg. the middle of the compass, then sustained at the beginning and does not ister. He has no "faletto" unless he taining the tone upon the same shallow relax until the end of the test. It is his high tones the first question to be sings above his "high c." On the other vowel sound. It will take a great deal as though "m's" and "n's" were impos nis man observe them in hand, the tenor who has been in the of patience and many attempts before sible of production owing to a paththe upper register or in the lower reg-ister carried up. If he has a good high is keenly alive to the difference be-and muscular sensation between his however, exists in the soft palate itself, steet current state use of knowing this? tween his "regular voice" and "fal- free production in speech and the which is rendered by will temporarily

class of work he will be able to uo, a be prought out in connection with the second tenor, while young, may be able other tests the evidence of his using paintaking illustration by the teacher, plied in all singing, making the tone to carry up the lower register and sing the lower register in the production of success is certain. palate relaxing for "m's" and "n's," but sible for min a rev years rate, when A good many second tenors could, to dry to sing. At is too said and returning to its former position minute-he should be in his prime. Where he with the proper practice, repeat the delicate a mental process for them, diately the word containing them is

to be quant to not the ge of thirty-five or forty, nor will the true high tenor voice depends. mouth-organ. If he can learn to sing could be said to make all the points any new scheme of "placing" the tone This is to be advocated whenever the a clear, shallow "a" as in "hat," however the clear, but rather as a suggestion of how to study. The deeper we paratively smooth and there remains other vowel sounds, until finally the go into singing the more fascinating Tenors often speak of the upper enough power in the upper register whole voice will be absolutely free. does it become; and a realization that Tenors over speak that the reality, they are only to promise a successful development in register when, in reality, they are only to promise a successful development in reality, they are only to promise a successful development in Nasality in singing is much too frewe carry around with us a musical in the reality of the control of the register at e or f a year or more. The only recourse of quent nowadays to speak well for a strument of wonderful possibilities deand carrying it up. A change of register the tenor who does not possess a science of singing unless, indeed, it is manding only intelligent application to means a different mode of vibration of usable upper register and is too old to put into voices on demand. Perhaps disclose them is the strongest incentive means a different mone of vioration of usable upper register and is too obt to the vocal chords, and to the man who develop one is to properly "close" and has once had his attention drawn to carry up the lower, but he must be adroit admixture of nasality with the vocal teacher and an inspiration to all it there is an undeniable sensation of instructed to "close" at the proper tone which is the usual result of the those who seek a complete outlet for

THE soprano voice takes its name from Sorrano, meaning "the head," the "chief," "highest," or "supreme," and indeed many of the masters of the much maligned "old Italian School" stated has always been able to sing to a, b flat ously that the whole voice from top to these, who have never heard of the their preference for this voice above all or ligher, without strain and without bottom is "squeezed in," the actual misnomer "masal resonance," as well others, and considered the bass, tenor, the voice breaking, it is equally prob- production of the voice interfered with as those who reprobate its teaching. alto and baritone as the inferior voices,

Of course there are others who speak The range or height of pitch does Tenors ought to be able to sing a with unction of the great improvement not determine the nature of the voice of the change or if there is noticeable good low c and d. Many are unable to in some voices: "Now that the nasal as many seem to suppose. The quality, of the change or if there is nonecame good low c and a. Many are unapse to in some voices: "Now that the mass! as many seem to suppose. The quality, to the ear a difference above (or g, the do this, because they make no use of passages are being used; makes such a timber or tone-color of the real soptrano evidence is conclusive that the upper the lowest register. When these tenors brilliant and carrying top, you know; is peculiar and unforgettable. It is register is used. If the range is high are trained to depress the larynx for wonderful teacher," etc., etc.; but they but the change not readily apparent to their lowest tones the ease of produc- attribute a real improvement in the soprano, although some mezzo-sopranos either singer or teacher, it may take a tion and increase in power are manifest general performance of a singer who are able to sing higher notes than some has studied with some such teacher to sopranos. The clearness and bird-like the wrong thing! A magnetic person- purity of tone is one of the best indior not the change is made, and at what THE "CHOKE" AND SINGING THROUGH ality and convincing manner will fre- cations of the genuincness of the so-

a mezzo-soprano the song loses its The remedy for such acquired nasal- effect. The rôle of Carmen is really further aid to diagnosis is to ask him produced by beginning to swallow and it was gained; but where the nasality full and suffused with a kind of oriental to sing g, a or b in "falsetto." The then singing with the throat held in has been habitual and there is no dissensuousness. Transposed a few notes tenor who possesses a well-developed that constricted position. Of course eased condition of the nose and throat lighter many of Carmen's songs lose

VOICES

BY HENRY T. FINCK, IN "NEW YORK

THE breakdown of Caruso's voice some time ago was the musical sensation of the day. It has been said that a singer

at the Metropolitan Opera House, he al- a happy choice.' most collapsed after the curtain had She doubtless had made a happy choice. voice, it." During the intermission he recov- ness and much greater agility." ered his spirits, and the last act was sung, none too well. He should not have who had strained her voice by singing the rage, so that even Melba longed to continents, and that is worth to its owner about \$200,000 a year, including more

his having worked too hard. Possibly out interruption before appearing in pub- nerian orchestra; she had to retire for strain was to spend nearly all the time Caruso's confidence in his recovery is lit based on his knowledge that many other tically lost their voices and recovered them completely.

THE CASE OF JENNY LIND.

The most famous case is that of Jenny future on singing."

She was only ten years old when "Time proved that he was right," Lind. She was only ten years old when Lind. She was only ten years on when the says M. Mackinlay. "After a few years Sauley, suffered from an abnormal acEducation" Lavigmo makes a strong ally, and at the age of nineteen she aban- gone doned plays altogether, and thenceforth work than was good for so young a voice. Fortunately, she recognized the danger in time. Realizing that her gifts were only half developed, she made up

reached Paris, and called on the namous are not within a special strategies of the liver, and in a short time recognize that this ignorant vanity Spanish master, with the request that retired from the stage, but her singing restored his health. His voice recovered, places them in a condition of real in-"Lucia," which she had sung in public able her to accept Wagner's invitation nearly forty times. This time she broke down, and Garcia pronounced his crushing verdict: "It would be useless to teach you, miss; you have no voice left."

eyes she implored his advice. Could he not bring back her voice? He knew that such cases are ant to be honeless; but he felt sorry for this poor girl, hurled from her Swedish triumphs into the abyss of despair, so ne agreed to least richness, with a titul contraint register, studied and strength of the ragain in six weeks, if she promised Friends of her father, one of them John his voice for a time was under a cloud. In adout it to anyone, the study that speak during that period as little as Mackey, in whose pinon factory Johns But the brought it back to sunshing, and their simple briggsadocio had led them. abyss of despair, so he agreed to hear to speak during that period as inthe as Mackey, in whose piano factory jonas out no orought it pack to sunshine, and their simple braggadocio had led them possible and not to sing a single note. Chickering was then foreman provided delighted the public several years longer, to disdain at the favorable moment-in the control of the cont possible and not to sing a single note. Chickering was then noreman provides unique the public several years longer, to disdain at the favorable momental she did, spending her time study—her with good musical instruction, and until shortness of breath induced him to There is not a single person who as the subsequently anneared in concerts, leave the stage. In all other contents to the stage of the stage of the stage of the stage of the stage.

a week, and made it clear to her that it parts assigned to her, suddenly failed. was not overwork that had hurt her. Fol- A theatrical manager in that city there- lost his voice for a whole month, and lowing his instructions, she was soon able upon advised her to become an actress, it took two years to restore it to its to practice her exercises hours every day and in 1835 she made a successful debut former condition. This was when he without undue effort or fatigue. To a as Lady Macbeth. friend she wrote:

dies twice—the first time when he loses slowly, and with great care; then to lact that site always kiel which her voice, and bis only and songs were suited to her voice, and bis only and songs were suited to her voice, and to try to get rid of the hoarseness, if avoided the others. Madame Melba did One night, over a year ago, when the possible. Moreover, he is very particular not always do this, and for her mistake famous tenor, though feeling tired, sang about the breathing. I trust I have made on one occasion she suffered serious, but artist and the public, for the public hears on one occasion she suffered serious, but artist and the public, for the public hears on one occasion she suffered serious, but artist and the public, for the public hears on one occasion she suffered serious, but artist and the public, for the public hears on one occasion she suffered serious, but artist and the public hears on the Material Series and the public hears of the

closed on the second act. "I cannot fin- She was soon able to write; "My voice ish this opera," he sobbed, "I cannot do is clear and sonorous, with more firm-

sung it at all. He was endangering a higher than her natural voice. He told appear in one of these roles that brought In her book, "How to Sing," Lilli delicate vocal apparatus that gives joy to tors of thousands of opera-goers on two ister. Once only she disobeyed, and the Calvé likewise talked as if she was in singers and their sensitive throats by next time she called on him and had similar mood. The Frenchwoman re- "the rehearsals which are held in abomspoken a few words she was surprised to frained, but the Australian succumbed. inably bad air." She counsels singers sce his face flush with anger. He re- One day Jean de Reszké suggested to against rehearsing on the same day on than \$50,000 for singing into the sound reproducing machine.

One may Jean up cases suggested that she which there is to be a performance, a reproducing machine.

Surprised, she asked him how he knew, should try Brünnhilde, in "Siegfried" thing done regularly at our opera houses, On the steamer going home he said and he answered: 'I heard you speak, She promptly made up her mind to do to the advantage of the ensemble, but that the idea that he might never be able that is quite enough." He told her that so, and had a clause inserted in her conto sing again was ridiculous. He joked in ten years not a note would be left of tract securing that part for herself. To when there are to be more perform to sing again was functions. He passe in the years not a note would be lett of the passes are to when there are to be more personal about the matter, declaring he was going he furtilisat voice. As she promised not sing that role one must have a voice ancest than ever, this danger will be into Bayreath to study Wagner roles, and to disorder to his her bayreath to study Wagner roles, and to disorder to hear the passes are the passes are the passes and to disorder to the her bayreath to study wagner roles, and to disorder to hear the passes are the passes ar its best now, that was due simply to that she would study a whole year with- it broke in its contest with the Wag- that the only way they could stand the

usingers have not only damaged but practo spend the winter on the Continent, asserted that Wagner was to blame. If diversions, and often cannot find time She hoped he would take her back on that was the case, are Puccini and Verdi to take the exercise necessary for the her return, but he sternly refused, tell- to blame for the present predicament of maintenance of health. It is a strenuous, ing her that he never went back on his Caruso? word, and adding: "You will probably get engagements, but do not base your

she began to sing on the stage occasion- and soon her voice was completely

acted in operas only. Soon she became whose names are now recorded freedom and the voice, instead of issuing with der in this country than so popular that the directors could not musical histories and dictionaries is produced a shelf-or appeared to recede, so popular that the directors could not absence in the producing a choking sensation, very uncomposer. He engaged her at the Dresden Royal Opera (of which he was from America in 1872 the inconvenience nature: I did not come here to learn then conductor), when she was only increased to such an extent that at one music, I came to learn singing.' What seventeen years old, and it was she who created the role of Elizabeth in "Tannher mind to go to Paris and study with hauser" in 1845. Shortly afterward she lession. Manuel Garcia. One foolish thing she was sent to Paris, at the expense of the Manuel Garcia and his sister, hin, a third dose holl. of concerts in the Scandmayan provine with Mannest baretia and the state of the sta chal towns, times sain nutrier examining viaroot. In 1500 size married a lawyer the trierd vocal organs; but she needed named Jachmann, and two years law the tenses of taste and the sight of food and laziness peculiar to the singer, who assessed thim. He was added to take the money this prought net, to pay her but to the money this prought of the money this prought net, to pay her but to start on a sea journey; there were ominous hints expenses, and see did not know now near a national she was to the brink of the precipice. a career as an actress She got an en-She found that out as soon as she gagement in Berlin, and for ten years She found that out as soon as she largement in beam, and the most admirerached Paris, and called on the famous she was one of the most admirerached Paris, and called on the famous she was one of the most admired that his trouble was simply due to inable her to accept vaguers instance of the than any singer before the public ex. the tutelage of someone—an accom-Nibelung Festival at Bayreuth.

bered chiefly as an actress, but sue to:

any chain, from framers Samson."

trouble caused by this lack of primers and body a wide of innsenal compass and Reside was renorded at one time, the compass and resident and and residen gan her career as a singer. As a gut. It will be remembered that Jean de instruction in musical matters, she had a voice of unusual compass and Readé was reported at one time to have then, laboriously, clandestinely, she had a voice of unusual compass and a conset was triported at one time to have then, laboriously, clandestinety ar-richness, with a full contrallor register, suffered a vocal eclipse, and certainly they again take up, and without bost-

SINGERS WHO LOST THEIR good. He agreed to give her two lessons there her voice, strained by the soprano

THE ETUDE

"I have to begin again, from the be-ervation of her vocal powers during a troubles, more particularly between the i mave to negm again, from the beervation of her vocal powers during a

notification of her vocal powers during a

notification of her vocal powers during a

notification of the distribution of the distri luckily not permanent, injury to her flaws which it did not notice before, and

MELBA'S BRUNNHILDE

It was at the time when the De competent."

SANTLEY'S RECOVERY

At one time, early in his stage life, THE VALUE OF SIGHT READING. tivity of his salivary glands, which threatened to terminate his career. The phrase. For some years after his return aminers, absurd reasoning of this

nauscated him. He was advised to take thinks himself the king of all creation came across a real doctor, who found and roaring voice. and he did (so he boasts in his "Rem-

ge reduced by the season of the material common journals as they are of reading for the material common journals as they are of reading for the material common journals as they are of reading for the material common journals as they are of reading for the material common journals as they are of reading for the material common journals as they are of reading for the material common journals as they are of reading for the material common journals as they are of reading for the material common journals as they are of reading for the material common journals as they are of reading for the material common journals as they are of reading their parts, they are of reading to the material common journals as they are of reading for the material common journals as they are of reading to the material common journals as they are of reading to the material common journals as they are of reading to the material common journals as they are of reading to the material common journals as they are of reading to the material common journals as they are of reading to the material common journals as they are of reading to the material common journals as they are of reading to the material common journals as they are of reading to the material common journals as they are of reading to the material common journals as they are of reading to the material common journals as they are of reading to the material common journals as the material common journals as they are of reading to the material common journals as they are of reading to the material common journals as they are of reading to the material common journals as they are of reading to the material common journals as they are of reading to the material common journals as the material common journal cert at the Crystal raince on Good must always be piped to like scholars. Charlotte Cushman is now rememing a Green Hill" and the air, "House of career that they perceive the trouble caused by this lake of primary to the career that they perceive the trouble caused by this lake of primary that they perceive the trouble caused by this lake of primary that they perceive the trouble caused by this lake of primary that they perceive the trouble caused by this lake of primary that they provide the trouble caused by this lake of primary that they provide the trouble caused by this lake of primary that they provide the trouble caused by this lake of primary that they are the provided that they are they are the provided that they are the provided t

MANY VOCALISTS AFFLICTED.

Maurice Renaud told me that he once Madame Sembrich attributes the prese especially men, are apt to have vocal of voice for periods more or less long. "It has a very bad effect on both the sometimes purely imaginary flaws. The artist never dares again to do what he had done before, even if he feels quite

LILLI LEHMANN'S ADVICE

the season and make it whole again. they were not singing at home in bed. After a few months she left London There were not wanting critics who They have to deny themselves all social exacting life, but it has its rewards,

plea for the study of sight reading by one."

muscles of his throat seemed to relax, the singer. Conditions being even sadAmong the many pupils of Garcia and the voice, instead of issuing with

der in this country than in France, his

."How often we hear at the Confrom the public exercise of his pro- was stubborn enough not to want to learn how to read, and by that very as soon as he possesses a very strong

"Singing students are not willing to feriority, and that it condemns them, in panist, a tutor or a singing master of He is still singing, though seventy-five their theatre—and all because, incapable

This she did, spending her time study.

The she did, spending her time study is a subsequently appeared in concerts, leave the stage. In all other respects contradict me."—From Lavignac's contradict me."—From Lavignac's new onera company to New Orleans, and private say his voice is as of the subsequently appeared in concerts, leave the stage. In all other respects contradict me."—From Lavignac's new onera company to New Orleans, and private say his voice is as of the subsequently appeared in concerts, leave the stage. In all other respects contradict me."—From Lavignac's new order and the subsequently appeared in concerts, leave the stage. In all other respects contradict me."—From Lavignac's new order and the subsequently appeared in concerts, leave the stage. In all other respects contradict me."—From Lavignac's new order and the subsequently appeared in concerts, leave the stage. In all other respects contradict me."—From Lavignac's new order and the subsequently appeared in concerts, leave the stage. returned to him they were both dengined as well as in operate one what with an improve neared him sing in "Musical Education." (

opera company to New Orleans, and private say his voice is as good as ever. by D. Appleton & Co.

PHYSICAL FITNESS.

the perfect effectiveness of the system indicated in the preceding articles panded without strain, comfortably and for acquiring spontaneity in singing is easily, he will have taken first great physical incapacity. If any part or step towards freedom and spontaneity. parts of our vocal machinery are out of order the machine cannot work stiffness, either of the breathing musproperly as a whole. In a case of malformation, or of any obstruction through this new habit will release the stiffness disease, if a trustworthy throat and lung or tension; if, on the other hand, slackspecialist cannot see his way to remedying the evil, singing should be abandoned. But if, as happens far more frequently, the physical incapacity is simply the result of bad habits, the singer must take these in hand with the determination to overcome them. This should be done apart from singing, as a bad or sluggish action of the bodily machincry which is confirmed must first be guidance of his ear and tone concept set right in its own department before it is fit to do normal work for us; and all we need ask from our bodies is normal fitness for their task. To apply the words of Hamlet to our bodies, "the readiness is all." That which relates to devibility and nicety of adjustment in the vocal action is accomplished solely the vocal action is accomplished solely through the ear and the musical sense the breath-controlling muscles, is the

in practice. Now, how are we to know just what our bad habits are, and how to break urge my readers to adopt a very simple them up? This is not difficult, as the bad habits can easily be recognized as full inflation of the lungs, and how belonging to one of two kinds. One much is superfluous. kind is stiffness or undue tension of nerve and muscle, out of which all practicing the following from "The clutchings, all spasmodic movements Philosophy of Singing: and disorderly actions arise.

The other kind is a slackness and sluggishness of nerve and muscle, through the nostrils. which renders the response to the will slow and ineffective. Those whose flated and the whole frame of the body habit is of the latter type almost invari- expanded, close the nostrils with the ably stand with a sunken chest and dis- thumb and forefinger so that no breath tended abdomen, and sing without can escape. proper contact of the vocal cords. The resultant voice is unpoised, weak, lungs, say, during ten seconds, relax and quite incapable of expression or the diaphragm and every other part color. And let me add here that this where you feel tension as much as postype of habit is very apt to exist sible without giving up the breath. The Where, however, it exists in one whose out undue tension that you will excirculation and digestion are good, it perience up to the moment when you is pretty sure to be the outcome of choose to let out the breath is precisely

faulty instruction and bad example, the same that you should have when habits of either class? First and in urge my readers to make this test daily, each case, let us look to the breathing in order that they may be constantly muscles, for in these we have the immediate underlying cause of both types fore beginning their practice. of disability, and the remedy for each would therefore be the same. Let the student begin by creating for himself the new habit of carrying himself in the manner best suited to a flexible and efficient action of the breathing muscles and of the entire bodily ma-

When he has made a confirmed habit THE only thing which could defeat of this correct carriage, and of keeping the frame of the chest steadily ex-

> If his bane has been over-tension or cles or of the vocal instrument itself, ness and sluggishness have preasserted themselves, it will vitalize and induce new impulse, strength and flexibility. With this much achieved, the physical machinery may be regarded as fit to do whatever is demanded of it in practicing, provided the singer is never tempted to pay attention to or interfere with it, but steadfastly relies on the for every variety of vocal sound and expression. It is not possible in so brief an article to deal with anything more than the fundamental principles of singing.

> There is one thing more that I would add, however, here and now, and it is that as the vice of undue tension in all most common and harmful, I would and effectual means of testing just how

Many have reported success from "First, close the mouth

'Second, draw in a deep breath

"Third, when the lungs are well in-

"While the breath is confined in the persons of an anæmic tendency, sensation of comfortable strength with-Now, how shall we tackle these bad you sing on a full inflation." I strongly reminded of the correct sensations be-

Clara Kathleen Rogers

HOW TO STUDY A SONG.

BY GEO. CHADWICK STOCK.

WHEN you have selected a song to Let him draw himself up to his full learn first read the text over carefully height, without stretching, and expand again and again. If the lyric is a good the chest, without unnecessary tension. one you will find enough in it to employ by drawing back the shoulders. This your best thought and imagination position favors the falling in of the Next go over the melody associated abdomen, the proper contraction of the with it time and again. If well written diaphragm, and the fullest expansion of you will find it closely wedded to the the throat in respiration. Let him as meaning of the text; the intervals, time same this position consciously at every rhythm and accent bring out the opportunity; let him consciously mean 'thought contained in the poem, giving to maintain it habitually, for this will it additional color and interest. With train his "instructive mind" to com- this preparation you may begin to sing pel his muscles to hold him up when the song. To the intellectual grasp he is not thinking about his body. you add the singer's instinct or faculty While he is acquiring the habit of car- and the song becomes thrice valuable rying himself in this way, let him prac- for you have endowed it with the comtice inhaling and exhaling slowly and bined power of three mighty forceseasily without dropping the chest, the Poet, Musician and Singer. It is diffiframe of which should be kept station-ary alike in outbreathing and inbreath-these, but it is true that most devolves upon the singer.

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DEPARTMENT FOR ORGANISTS

Edited for May by CLIFFORD DEMAREST



ORGANIST.

THE organist who plays in a small sight fairly difficult music, church in a tural community, where churches, where there are broader op-portunities, better organs, choirs and salaries. This ambition is natural and salaries are supported by the salaries of the salaries are salaries and salaries are commendable. Any one who is satis- passage where the acfied simply to play hymn tunes, easy companiment is inde-voluntaries, or occasionally a simple pendent and misleads accompaniment, does not deserve the rather than assists them; name of organist. To such as these an organist who cannot this article will make no appeal, but pick out the four-voice object is to bring before a large parts and play them alone number of younger organists, who are is not fit for the postin a rut, or perhaps working blindly tion. toward improvement, a standard con- THE ORGANIST MUST sidered necessary of attainment before one can be considered a competent organist. This standard is set forth

ganists" and others. Let us assume that this standard is tone up or down. It is something worth striving for; those who work for a goal like this, even gue on this point. Cases though they fail to attain every point, are bound to become better organists, are bound to become better organists, as well as broader and more capable this. The organ may be

SIX PRIME ESSENTIALS.

What are the requirements necessary to equip a church organist? There are six absolutely essential re- better when transposed

uable assets to possess.

for the organ. In the repertoire should also be included transcriptions of wellknown songs, piano pieces and orchestral compositions. A few of the latter could be Schubert's Serenade, Prize Song from Die Meistersinger Handel's Largo, HARMONIZING MELODIES AT SIGHT, agreeable to hear an abrupt start in G lude in C sharp minor, Rachmaninoff; Tschaikowsky's Andante Cantabile and the Nocturne from Mid-Summer Night's Dream, music by Mendelssohn.

cred necessary to be able to play sonatas and Bach fugues. An organist who hasn't the technical ability to play some of these standard compositions and the same than the ability to conduct himself but, horrors' the harmonization of that hasn't the ability to conduct himself but, horrors' the harmonization of that creditably in an ordinary church server melody would make Reger turn green with envy; it was a masterpiece in dissupport of the cooperation of poetry, or other in-mend Modulation, by James Higgs. which comes with technical ability to cords. It remanded me somewhat which comes with technical ability to cords. It remanded me somewhat which comes with technical ability to cords. It remanded me somewhat which comes with technical ability to extemporize at leg.t its own inherent power, but could proceed the control of the control o

THE EQUIPMENT OF A CHURCH the service, in which case they are welcome additions to the available

might be considered competent, as lar some circumstance will arise which Nine-tenths of the accompaniments of a procession to all this as that position is concerned if he is which is a some circumstance will arise which Nine-tenths of the accompaniments of the accompaniments of the accompaniments of the accompaniment of th as that position is concerned, if he is makes it necessary to substitute some-sacred solos and many anthems are has a broad musical knowledge coveronly able to play hymn tunes and thing else, perhaps a solo unfamiliar simple voluntaries; but if he should be to the organist; if he hasn't the sightcalled upon to play in a large city reading facility it is more than likely adapted church he would find it necessary to he will make a "mess" of the accombe equipped in many other things be- paniment. Not only the ability to play fore he could fill such a position. Most accompaniments at sight will suffice, little book called Hints on Organ Ac- To make a success there must be organists in obscure positions long for but he must also be able to play four companiment, which contains suggestions character and devout purpose behind the chance to get into the big city parts from vocal score independent of for those seeking aid in this branch of the work; without these a person can-

TRANSPOSE

Second, an organist should be able to transin the requirements of such examining pose simple music, such bodies as "The American Guild of Organists," "The Royal College of Ortunes, at least a whole too high in pitch to ac commodate a "would-b. touor so we play his solo

a tone lower, Some hymn tunes often sound quirements, and several which are val- to another key. To gain

play in an acceptable manner several each day in systematically taking one standard organ sonatas or pieces of tune from the Hymnal and transposing Fifth, the ability to modulate is standard organ sometas of backs of time from the symmetric damage of the character, a number of Back's it to several keys as far as a third up another essential requirement. This preludes and fugues, and at least be and down. It will take about one year surely needs no argument. About fifty to go through the average Hymnal, per cent. of the churches in this counand at the end of that time, if the try start their services with Old Hunstudent hasn't profited by his experi- dredth, which follows immediately after ence, he will never be able to trans- the Frelude or Opening Voluntary.

HARMONIZING MELODIES AT SIGHT. agreeable to mean an adoubt search in C. Third, an organist should be able to where the ability to modulate helps harmonize a melody at sight. Why: where the ability to modulate nelps one very materially. It is much more Because, once in a great while, in cer- artistic to work up a crescendo from tain hymnals, a tune is printed with the soft ending of the Prelude and at James H. Rogers. tain hymnais, a time is printed with the same time to modulate into the only the melody given, and the player the same time to modulate into the Threeffect of music in ancient times. is expected to fill in the harmony. I new key while doing so. is expected to all in the harmony. I new sey wante uoing so, of which we read so much, is in no once heard this attempted by a young had we have a good player. In which case a modulation music, We must either consign it to dimumendo are effective in neg.

a tonic, and vice versa; and, if I remember correctly, they each ended in a different key.

monies on the organ? It is truly inmelody at sight, possesses a valuable the music found on the printed page

It often happens that a singer comes ments to the organ has become an is also very helpful in interpreting the nothing elaborate is ever attempted, prepared to sing a certain solo, but essential requirement for an organist. written in piano style and have to be ing history, form, the organ itself, adapted to make them effective on the choir training, church music and some-

The writer has recently published a is now pretty complete.

GUILMANT AT THE ORGAN.

MODULATE.

Now, if the Prelude is in D flat and

Old Hundredth in G, it is very dis-

in the rendering of the music

These last requirements are generally natural, but the technical ability must be acquired through years of hard work; without this nothing of value is ever gained.

THE PASSING OF ALEXANDRE GUILMANT.

ALEXANDRE FÉLIX GUILMANT, probably able assets to possess.

First, an organist should be able to let me suggest that a few minutes be spont THE ORGANIST MUST BE ABLE TO States (1893, 1897, 1904) have given the the well-nigh lost art of improvisation interesting parts of his recitals in some cities was the improvisation of a fugue concert. Guilmant had many American pupils, among whom are W. C. Carl (whose devotion to his teacher was such that he founded an organ school in New York, known as the Guilmant

carry through a service successfully, two old darkies whom i once near a lew measures of interlude or a shore duce far greater ones if our legislators ficient or nervous. In regard to the a guilar. Neither knew what the other transcriptions, many of them serve as was going to do, and as they had no transcriptions, many of them serve as was going to do, and as they had no dien an organist is notes, but were playing by ear, the give some excellent ideas on this sab. only to mere amusement, but to the promotion of morality .- P. E. Back,

inant chord when the melody required GENERAL KNOWLEDGE OF HARMONY

In modulation and extemporization as well as harmonization, a knowledge of harmony is necessary, and this Did you ever hear a time like St. class as the sixth essential require.

Annis or Ellerton sung in unison by a ment of an organist. When one underlarge congregation with varied harstands harmony, sight-general. spiring, and an organist who can do monization and modulation are posthis, which means harmonizing a sible. It also helps one to understand and better to interpret the thoughts of the composer. Closely allied to har-With the technical ability should also be included the ability to read at Fourth, adapting piano accompani- fugue. A knowledge of these subjects

If in addition to all this an organist thing of orchestration, the equipment

not command respect, nor will there be sincerity in the work.

There must also be inspiration and enthusiasm without which all music is dead. A choir must be led, and if the leader has inspiration and boundless enthusiasm the atmosphere will envelop the choir with results apparent

the most famous organist of his time. died March 30th, at Paris, in his seventy-fourth year. Guilmant was born at Boulogne, March 12, 1837, and was the son of a well-known organist At the age of sixteen he held the post of organist in an important local church. In 1860 he became a pupil of Lemmens for a short time. Ten years later he went to Paris and took the position of organist at La Trinité. Thereafter he became Professor of Organ Playing at the Conservatoire. His organ symphony, sonatas, masses, motets, etc., have been very widely played, and his rising organists of many countries opportunities to become acquainted with his remarkable powers. His ability in was extraordinary. One of the most upon a given theme, presented to him for the first time on the evening of the organ school), G. Waring Stebbins and

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REGISTRATION OF BACH'S

the rôle played in the execution of organ music by the registration and the skillful combination of the key-Bach left but few directions upon

this subject; with their aid and the assistance of other hints derived from tradition or found in works of that period we will try to form an idea of what Forkel calls "the exquisite art with which he combined the various registers of the organ, and his manner of treating them." And our task is now the more delicate because we cannot draw our conclusions from expressions which bore, at Bach's time, a significance quite different from that which we ascribe to them to-day. Furthermore, we would not lay down any absolute rules in the matter, which in truth is, above all, subjective, the artistic province of the executant,

First of all, the term Organo pleno, sometimes the sole indication given by Bach for preludes, fugues or fantasies; one is often tempted to interpret it, on modern organs, by calling into requisition the uproar of all the registers combined, to whatever family they may belong.

Let us see what was understood in Bach's tune by organo pleno, or volles Werk. "The volles Werk," says Mattheson, "consists of principals, Sordunen (the bourdons of to-day), salicionals, octaves, quints, mixtures, Scharffen (small scale mixtures of three ranks), of the quintadena, cymbale, nazard, twelfth, sesquialtera, and of super-octaves; with the Posannen in the pedal, but not upon the manual; for the Posannen are reeds, which are not drawn upon the manual with full organ, where, on account of the higher pitch, they would be too rasping; in the pedal, on the contrary, through the sonority of their tones, they produce a majestic effect, especially if the mouths of the pipes are covered, as is

The combination indicated above The combination indicated above In this way, on going to the organ, was, moreover, in accordance with the least possible amount of time is lost. the French called the plein-jeu.

This absence of the reeds from the gans occupied by this family, and the fully earning their pay. intensity of timbre due to their harmonic construction.

In old-fashioned proverbial guise

companied solo.

now in higher, now in lower, relief, tom should again come into vogue. that without doubt the reeds were re- mess of it many of them make!

served, within the limits which we have The defined, for the joyous chorals of the feast-days; the organists were governed by the necessity of adapting their manner of playing to the joyful or mournful solemnities of the lituralcal year.

We know how Bach brought out the significance of these chorals, interpreted with such supereminence, by the deft combination of the parts. The execution of a design did not make him oblivious of the interest attached to the coloring.-From Johann Sebastian Bach, the Organist, by A. Pirro.

THE STACCATO TOUCH IN ORGAN PLAYING.

THERE is a common superstition as to the value of staccato playing in order to keep a choir in time, and those who accept it frequently hold an opposite superstition with regard to solo-playing, that all true organ music should be legato. The staccato touch is occasionally of great value as an artistic device but do not degrade it by such a use as help, a good, firm legato being quite as telling. On the other hand do not be slavishly bound to the legato when the staccato is clearly desirable. The value of each is enhanced by contrast with the other. No one knew this better than Bach, as his works clearly testify,-Dr. Madeley Richardson in Modern Organ Accombaniment

ORGAN PRACTICE FOR BUSY TEACHERS.

Many organists who are engaged in teaching are often so situated that they cannot get as much time for organ practice as they would like to have, and at the same time are awake to the fact that they must be continually adding to their repertoire. It is a good plan, therefore, to do as much work as possible away from the organ. If there is a new piece to be learned some effort should be made to plan out the registration, to mark in the more intricate pedalings, and to practice any difficult keyboard passage on the

general usage; it corresponded to what This practice has an additional advantage, inasmuch as it quickens the musical imagination. No work should ever be played volles Werk, to which other writers in public at a service unless the organist also bear witness, is, from a practical has a truly artistic performance to offer. point of view, worthy of perpetuation, Far too many organists seem to believe especially if we consider the very con- that so long as they do not absolutely siderable place in certain modern or- have a breakdown at the service they are

THE ORGANIST OF BACH'S DAY, How many organists nowadays would Werckmeister shows us quite well be competent to fill a position as organist what was expected from this class of if the requirements of the twentieth censtops; slow of speech, of a sharp, cutting timbre, they would not have enteenth? In those days organ accomblended with the foundation stops paniments were very rarely written out, combined with the mixtures—an en- and composers were content to mark in a semble which lends extraordinary har- bass part, with figured indications as to monic fullness to the polyphony when the chords to be used. The organist was the combinations are judiciously made. expected not only to harmonize the work The reeds were fitted rather to voice at sight, but also to extemporize contraserious and quiet melody, as a solo. puntally on the figured bass. Bach and Besides the reeds-trumpet, chalu- Handel were both past musters of this mean, clarion or vox humana—other art, and were able to obtain tremendous combinations were permitted for the effects, and the same was true of other execution upon one manual of an ac- great organists of the period. It would be interesting to know what would hap By their particular qualities these pen in the great bulk of the churches and different combinations of registers, chapels of this country if the same cuswere suited to the performance even ertheless, the organist is often called upon of the chorals. In fact, it may be said to extemporize even to-day, and a sad

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the world's history

Last month THE ETUDE gave a short Joachim was at the head, was, without sketch of the eareer of several German-doubt, the most celebrated school of born violinists. In the present issue a violin playing in the world. number of violinists are represented who, while not born in Germany, have become closely identified with the progress of the violin art in that country.

violinist. It is doubtful it any violinist, these he was unities as a was and as in the whole range of classical chamber came a pupil of Leonard. At the age of celebrated "Kreutzer" Sonata for violin powerful an influence in developing and music.

The popularizing the art in Germany as It may be said truly that Joa-ing at the Paris Conservatoire, and ertoire of every serious violinist of the Joachim. During many years of his chim elevated the violinist's profession Massenet, the great French composer, present day, and which was made the

THE VIOLIN ART IN GERMANY. Joachim continued to reside in Leipls violin playing all roads lead to
see until 1880, studying the violin with
Refrin, and the other great antion fail to impression. The ex- there until leaves fourteen, when he
great nation fail to impression. The ex- there until leaves fourteen, when he
dignity of their postession. The ex- there until leaves fourteen, when he
ample of serve ha fife as fear a strate, and instance, and the studies and the serve nermi, and the other great cerman Hauptmann. Frequent concert tours created a new type of musician in Ger- Joachim. He played in the Bilse orinterest and enthusiasm for the violin throughout Germany, and in France many, those who were gentlemen, men chestra in Berlin, and afterwards held art. In almost all other branches of and England, brought the young artist of honor, and considered themselves as positions as concertmaster of orchestras human activity the shibboleth, "Ger into notice, and Liszt was so pleased devotees-high priests-of a noble art. at Königsberg, Mannheim and Weimar, many for the Germans," holds good, with him that he engaged him to go to Joachim was on the most intimate He had the honor of playing the Bach Not so in music; a great violin artist or Weimar as concertmaster of the orchesterms with the leading composers of double concerto at the Bach festival at composer of violin music is welcome in tra Liszt directed there. Joachim, find- his day and enjoyed life-long friendship Eisenath with Joachim. Halir had Germany, no matter where he was ing himself out of sympathy with the with David, Schumann, Liszt, Berlioz, many successful tours as a concert vioborn, or what his nationality. Germany new school of music which was fast Brahms and Mendelsohn. As a limist, including one of the United and France are hereditary enemies, and developing in Weimar, left after two teacher Joachim formed an immense States. His playing was marked by yet Henri Marteau, a French violinist, years to accept the post of conductor number of eminent pupils.

tional violin post in Germany was cer- School of Music of Berlin. From that test of time. tional violin post in Germany was eerSenool of aussic of Berlin, From that test of time,
tainly one of the most extraordinary intainly one of the most extraordinary incidents in the history of music, and
continuously in Berlin, except when says: "He evinced that thorough upgoes to prove that in art matters Gerabsent on concert tours. He entered rightness, that firmness of character
justly claimed by Germany, since his
times of the same designed and the since of the same designed and the since of the same designed and the same designed many is a republic, and not an empire. into his new duties with the utmost en- and earnestness of purpose, and that inmany is a regulate, and not an empire. Into his new duties with the utmost en- and earnestness of purpose, and that inviolinists from Russia, Poland, Italy, thusiasm, and brought the violin departtense disk of all that is superficial or
the great violinists of his time, and the Austria, Sweden, England ment of the Royal High School to a untrue in art which have made him not art of violin playing owes to him an France, Austria, Sweden, England ment of the Koyal High School to a united mate white mate under any art of violin playing owes to him an America—from all nations, in daet—are point where it was celebrated through- only an artist of the first rank but in a inextinguishable debt for his "40 kelome to the German Republic of out the world. The fees for attending sense a great moral power in the Endees' for the violin, a work which It is this which has given Ger- this celebrated institution are nominal, musical life of our day. many her wonderful activity and pre- but the candidate who is accepted must éminence in the violin art, an activity have undoubted talent, and pass an ard-which has never before been seen in uous examination. The violin department of the Royal High School, while

As a violinist Joachim, possessed up great injunction in the development of violin plays in first the most always subordinated to the true specified permits. He made a spirit of the composition he was play entire empire. Marteau was born in the development of violin plays ing, and he would never stoop to play Rheims in 1874. His early talent was pean reputation, was appointed a pro-In the development of violin pays mg, and ne would never stoop to pay streams in love. This early talent was pean reputation, was appointed a pro-ing in Germany the late looped Joac-compositions full of dazzling technical cultivated by his fasher, who was an fessor at the Paris Conservatorie, and chim was one of the giants. Although display unless they were first of all amateur violinist, and by his mother, with Baillot completed a method of viochim was one of the giants. Although display unless they were tirst or all amateur voolinist, and by his mother, with Baillot compiled a method of vio-lungarian-born, he may justly be good music. The favorites of his reper- who was an excellent pianist. When a lin playing for the instruction of pupils claimed by Germany for her own, since toire in his later years were the con-mere child Sivori, the eminent Italian to that institution. claimed by Germany for her own, since toire in his later years were the conmere caud Sivori, the emment Italian to that institution.

the labors of the long life of this il- certos of Beethoren, Bach, Mendelsviolinist, heart him play. He at once Later he turned his attention to willustrious violinist were given to his sohn, Spohr, his own Hungarian Conrecognized his talent, presented him ing grand opera, was made the director
adopted country, and he was as closely certo, the Brahms Concerto, the Bach with a violin, and persuaded his parents of the Paris Opera, and was decorated adopted country, and he was as closely certo, the brahms concerto, the basic with a volun, and persuaded his patients of the l'aris Opera, and was decorated identified with the musical develops—solo Sonatas, and the two Beethoven to let him become a professional vioment of Germany as any German-born Romanzas. In the interpretation of linist Marteau, while still in his boy. Viewna he became acquainted with ment of Oermany as any Oerman-born Romanzas. In the interpression of indictant, while still it is good by Vicina he became acquainted with violinist. It is doubtful if any violinist, these he was unrivaled, as he was also hood, was sent to Paris, where he be- Beethoven, who dedicated to him his

Joachim. During many years of instance of the second of th long and busy life, while he was in his throughout the world. He had a singu-prine, he was universally regarded as larly fine character as a man; he was quence. He soon won a Europea rep- zer Sonata, by the late Count Tolstoil the most eminent violatist of his time, gentle, modest, massuming, of the utation, and many concert tours fol-loseph Joachim was born in the vil-strictest integrity, and imbused his hear-lowed, including two to the United ist, and an excellent musician. His in-Joseph Joachim was born in the vii- strictest integrity, and innutes in fear lower, including two to the United list, and an excellent musician. His in-lage of Kittsee, Hungary, in 1811. His ere with something of the same veneral. States, where he became a great favor-dustry was very great. He left thirty genius developed early. He commenced tion for the great compositions for the tree to study the violin at five and appeared violin which he himself felt. He was a large, brilliant tone of violin concertos, fifteen trios, fifteen to study the violin at five and appeared violin which he number tent. He was in public in a concert at Pesta is seven, a popular idol in Germany, and in Englardy appealing quality, and great string quarters and many other components of the he studied under the stu veloped so many successful violinists, mirers in Enganan arranged for a near reperture or great violin works,

which his fame principally rests. Its
for two years. He then went to Leipsic, onstration in his honor, presenting this
When Joachim died, to the great survivolin concerns form excellent teaching for two years. He then went to Leipse, onstration in its nonof, pressuant nonwhere he met Mendelssohn, who at with a supero strauwarius violin, for prise of violinists all over the world, material, but are not sufficiently to once recognized his great talent and the purchase of which \$6,000 had been his position as director in the Hoch-teresting to be heard in public at the did what he could to bring the young subscribed. On another occasion, in schule was offered to Marteau, He as present day. did what he could to bring the young subscribes. On another washing was offered to married. He ac- present day, artist into notice. At the age of little 1899, the skitch anniversary of Joac cepted the position, refusing, however, A well-known critic has said of these arisk into notice. At the age of nute 1027, he shakes an analysis of the position, remsing, nowever, a well-known critic has said of these more than twelve Joachim appearad in chim's first public appearance, one of to become a naturalized German sub-Forty Etudes: "These studies have been a naturalized German authorities." more than twelve Joachim appeared in chim's first pubble appearance, one or to secone a naturalized German sub-ferty Endes: "These studies have been one of the German authorities re-feccionated and adopted as the basis of

pupus of Joachin, and the thirty violas and twenty 'cellists had been his pupils less than eighteen different concertos in in chamber music. A tremendous fan- public. fare of trumpets announced the entrance of the great violinist. The con- The remarkable artistic eminence cert progressed with extraordinary en- achieved by Joachim, and his noble thusiasm and reached its climax when character, attracted scores of disciples,

the Beethoven violin concerto was who strove to follow in the footsteps played by Joachim. A banquet fol- of their beloved master as closely as lowed, attended by 800 guests, and the possible. Cart main, numeri an emi-testivities lasted until four o'clock in nent violinist, was an example of such the morning. Such events as these sig- a type. He was born in 1859, at Ho-nalize the respect and veneration of a henethe, in Bohemia. Taught at first by great nation for its great artist, and his father, he afterwards entered the

Music to succeed the late Joseph Joa- years, during which time he married work is his Hungarian concerto, for marked by true art. He was held in the chim, who was himself of Hungarian Amelia Weiss, a celebrated contralto. solo violin and orchestra, a composition highest esteem throughout Germany birth. Choosing a Frenchman of all In 1868 loachim found his life-work, which is in the repertoire of most con- and all Europe. others for the most prominent educa- that of director of the Royal High cert violinists, and which will bear the

HENRI MARTRAII

to the time of his death, as director of in France. He was the third in order the violin department of the Royal High of development of the four great repre-School of Music (the Hoch-schule) is sentative masters of the classical violin now filled by Henri Marteau, an emi- school of Paris, the others being Viotti, nent French violinist. His position in Rode and Baillot. JOACHIM AS A VIRTUOSO. hell creeks violinist. His position in Kode and nation.

As a violinist Joachim possessed ungreat influence in the world of violin father, who was a musician, and he 18 he won the first prize for violin play- and piano, a work which is in the rep-

violins in the orchestra all had been duties as teacher in the Hoch-schule pupils of Joachim, and the thirty violas During the present season he played no

CARL HALIR.

lowed, attended by 800 guests, and the possible. Carl Halir, himself an emigreat intellectuality, and his interpretawas chosen director of the violin de- and solo violinist to the King of Han- Joachim's compositions were princi- tions of the great violin classics, abpartment of the Royal High School of over. Here he remained for twelve pally for the violin. His most notable

has been called "The Violinist's Bible." and which occupies a unique position in the literature of violin studies. Kreut-The position which Joachim filled up zer passed the greater portion of his life

che of the descendance of the history of music was made in her quested.

Lepisc as a finished artist, playing the history of music was made in her quested.

Lepisc as a finished artist, playing the history of music was made in her quested.

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Marteau appears frequently in public masters of all schools—French. German or any other nationality—and two hundred performers. Of the ninety in Berlin, notwithstanding his onerous man, or any other nationality—and the properties of the properti

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have been published in numberless edi-

The studies are so violinistic, and the shows how the studies can be used with thousand times. He claimed that after many different bowings in addition to he had played a fifth a sufficient numthose indicated by Kreutzer, how they ber of times the two notes composing can be played in octaves, or one octave higher, etc. This work forms a val-

BERNHARD MOLIQUE.

ing his French name, was born in Nu- age. remberg, Germany, 1807, and spent the greater portion of his professional life vented a machine to artificially "age" in that country. His father was a mem- violins by causing a lever to pull the ber of the town band and taught the bow backwards and forwards across boy, who afterwards had lessons from the strings, which were stopped in Spohr, Rovelli and Kreutzer. He made fifths by a clamp, as Otto suggests. frequent concert tours, and built up a The inventor established a factory in European reputation. He was equally Indianapolis, and a great number of successful as a soloist, quartet player and teacher. His compositions are of great merit, especially his violin concertos in D minor and A minor. He was for many years the leader of the Royal Band at Stuttgart. He left five violin concertos, six string quartets, a symphony, an oratorio and other lesser new (some authorities say they are not)

lin, numbers in its musical ranks an in the wood others in the varnish still immense number of eminent violinists, others in the amount of playing they gathered from all over the world, have had, and others again in the tuning Among others Carl Flesch, of Berlin, of the top and and back of the violin to a Hungarian violinist, is rapidly forg- certain notes. ng to the front as a great violin solo-

CARE OF THE VIOLIN.

"How does your violin look when you take it out to begin your practicing? Does it look fresh and clean and fit, the cherished tool of a careful workman; or is from dirt and defacement. Many of the tray their age to the uninitiated except, violinist, perhaps, by some exquisitely knitted crack or a thinning of the varnish here and there at points of greatest contact. No, he or she who has been lucky enough fifty, will be advised to keep it scrupu-lously clean and to handle it with tenderness, remembering also that it is liable to be affected by a warm or moist climate, and in such circumstances keeping a particularly watchful eye on any old racks which may be inclined to re-open, and on the close adhesion of the ribs to the front and back tables. The case, even when closed, should not be kept by did not know Mr. Joachim. He played an open window, but in a sheltered corner De Bériot's Ninth Concerto with fine of a warmed room, and should be well grasp of nuance, faultless intonation and lined, or else the instrument itself care- perfect good taste. I do not know how fully wrapped up to exclude as much extensive his repertoire was: but I have as possible of the outer air. Transition heard that work played by student and from outside frosty air to a crowded, teachers whose performances compared overheated room affects both strings and with his about as favorably as that of wood, and should be graduated and our competitor compares with the playminimized in any way that the circumstances afford: but that must be left entirely to the discretion of the player. When returning the violin to its case after practicing, not only dust, but the conducive to both grace and facility. moisture of hands and of the breathing am changed, however, in having gained a should be removed; the bow hair should broader and deeper understanding of the old silk rag."-The Strad.

AGING VIOLINS.

Otto, in his Treatise on Violin Playing, principal problems of violin technic gives an interesting account of his are so thoroughly treated that the violin teacher would be lost without them. violins, so that they will have more of They are in universal use by the violin the clearness and perfect quality of old teachers of all nations. Massart, the instruments. He would go over the great French violinist, wrote a work, whole violin, playing it in fifths, each How to Study Kreutser, in which he fifth being played several hundred or it would be found of better quality and uable supplement to the Kreutzer clearer tone. The theory is held by a great number of authorities, atlhough disputed by others, that it is the con-Bernhard Molique, one of the great tinued playing on old violins which imnames in violin playing, notwithstand- proves their quality, and not simply

A few years ago a violin maker inviolins were sent to him from all parts of the country to be "aged." Just when the business was getting well estab lished the factory burned down and all the violins were burned with it.

Just why old violing are better than seems to be as far from solution as Modern Germany, and especially Ber- ever. Some claim the superiority lies

One thing is certain, however, and ist and master of the violin. His tech- that is that the best violinists will not nic is enormous, and his interpretations play on any but old violins. They often show the soundest taste and musician-recommend and endorse the new, play on them sometimes for advertisement or in orchestra, but when all is said and done, for solo work they go back to their old loves, the old violins. It is doubtful that the musical instinct of the thousands of violinists of all counit dulled with the dust of ages, soiled tries of the world can be wrong in this and frayed of string and clogged with matter of the superiority of old violins. ancient rosin? Don't believe that age and their accumulated verdict should and pedigree are necessarily inferred prove without doubt that old violins have a better quality of tone and arc most valuable old violins would not be- the best mediums of expression for the

AN ARMLESS VIOLINIST.

SPEAKING of the different ways in to become possessed of a mellow-toned which violin technic can be accomplished. instrument, numbering any decades over Ralph Wylie writes as follows in The

I recently contributed a series of papers on bowing fundamentals to The Violinist. It was virtually an exposition of the so-called Joachim bowing. Soon after that I heard the violin playing of a man who had been born without arms. Of necessity he played with his toes, and ing of our favorite artist. Since hearing him I have not adapted his technical system, as I still believe my own is more be relaxed and the stick wiped with an ancient truth that "there are more ways than one of skinning the cat. Please mention THE ETUDE when addressing our advertisers.

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DEPARTMENT FOR CHILDREN Edited by

MISS IO-SHIPLEY WATSON



TO THE OPERA IN GERMANY

Parliament and Church. It's a big part spired work? of life, and the German-born cannot do can do without ice cream soda and "illus-

lure that draws so many students to Europe and holds them there.

The watchword in Germany is "Wissenschaft" (Knowledge) Every one studies something and if you are not much of a student when you arrive, you soon become one. The first word you learn is "Muth" (Courage) and the first thing you feel is "Sys-

The American girl takes lessons from one of those celebrated Professors you are afraid to approach to whom you pay ten dollars, for whom you practice five hours a day. and from whom you receive a gruff "Ja, woh?" (Well, yes), "go home and practice 'that' fifty times a day until it comes."

While she is in Berlin, life revolves around that stormy Professor, and after she leaves she marvels at her stunid worship of a clay idol and the best she remembers is the cosy little German family with the "atmosthere" and the evenings at the opera. If Das Amerikanische Fräulein (The American Miss) is going to the opera, supper will be served at five or half-past; for opera in Germany begins as early as six o'clock when

is late oneself or one's neighbor's are. conversation and rattling seats. One must opera-bound. go to Germany if one wants to hear the Overtures to the operas. There all is the appearance of the Polizei (police).

A TERRIBLE ORDEAL.

I remember an American girl who tried "to keep a date" that happened to fall due when she was attending Bach's Passion Music at the old Sing Akademie in Berlin. The chorus was singing "(Man bewait thy great Sins.) The American left her seat and walked down the acide when the time of her "date" arrived. There is a numer, and cats a sometime and cats a sometime.

The conductor paused, stopped the when the long pause comes. Fraulein is

Success never comes all at once. Three of the most successful operas of the age. absolute silence except for her now audible steps. After the exit was reached there was one loud hiss and the chorus recommenced," "O Mensch bewein dein'

HOW AN AMERICAN GIRL WENT Listening to music in Germany is a under the shadow of the Catholic Church serious matter; one learns there to respect and there we buy the "forbidden by law" the performers, the audience and one's tickets, self; after all is it not a great sin to We hand them in at the door and who

without it any more than we Americans bread and herring salade, the American girl sallies out with a large key, her Box; the Court is to be present, and trated songs. There is an open house of the control that better. I am going to tell you the demonstration, while the German family perior looking person enters with a huge. way an American girl goes to opera in marvels at Frailleis's independence and knobbed baton or cane, and as though the Cerlin. She is studying music—piano, of extravagance. Opera three times a week! audience were asleep he pounds upon the course-and she lives in a German fam- What a fearful waste of money! to the floor, at which the alert and excited ily of portrait painters where there is a American girl three times a week is not audience bounds to its feet. The Empress great deal of "atmosphere." That's the often, when she has never heard opera be- enters alone and bows; some Princesses

Róyal Opera. Frederick the Great, "Old Fritz," as he is lovingly called, founded the opera, and it has been "Royal" ever since, as almost everything is in Germany.

The seats are all sold before we get tickets. We buy these from a wheezy tickets. We buy these from a wheezy old man who seems in terror lest the police should see us. He walks us three blocks in a drizzling rain to a safe place

OPERA in Germany is an institution like spoil anyone's enjoyment of an in- is the wiser? And does not the very police itself wink at the little wheezy old After a five o'clock supper of tea, black man and his mode of earning a livelihood? Our seats are in front of the Royal



THE ROYAL OPERA AT VIENNA

begins as early as six o'clock when it is a long Wagnerian one, and seldom later for eand when good seats may be had for follow, there is a background of army than seven for one of ordinary length, a dollar. In Berlin, opera prices range officers, and at last the Kaiser appears. One must be prompt, for the doors are from twenty-live cents for standing room. There is a blare of trumpers, a blaze of Overture. In American opera houses one boxes, opposite the Kaiser's. Except for silence, for the Overture has begun, and Overture. In American opera nouses one bases, opposite the value is selected to such the Overture has begun and seldom hears the Overture; for either one gala performances prices do not vary. So the yast chasm of the house is filled with the American marches off resolutely with music, Die Walküre is the opera, and we and the Overture is lost under a drone of her bag, and climbs into the first 'bus ride on the waves of the orchestra that

the key, the candle and sandwich are for, content to bask in the reflected radiance Overtures to the operas. Here all is the asy, the source and sallowhat are to the sallowing of the problem of some the sallowing of the problem of some the sallowing of the sallowing of the sallowing the sallowing the sallowing the sallowing the sallowing the sallowing is a partial list of the she forget the key, the porter, who operas an American girl heard one season guards the door by day and opens it by in Berlin. How many boys and girls can

way, and the sandwich-what could the Carmen, Lohengrin, Fidelio. Othello, Fraülein do with a sandwich at the opera! Rigoletto, The Barber of Seville, Martha, Mensch bewein dein' Sünde gross" (O She eats it between Acts II and III when William Tell.

In imagination let us all go with the five times in Vienna when Wagner first American girl to a gala performance. It wrote it, and was then given up as imis the anniversary of the founding of the possible.

swell like the sea. The music carries us Pm sure you would like to know what away into a mysterious realm, and we are

an inside spring, must be awakened, and tell all the composers of these operas?

an inside spring must be awakened, and this will cost the Fraidien liberal fee. As Frailien lives five flights up she furnishes her own candle to light the Wolkier, The Huguenots, Marguerite,

Try to name at least ten of the com-

and Drings one with her.

proved to be lat uses on the his production—Faust, Carmen, Madam Butterfly.

Triston and Isolde was rehearsed sixtyproved to be fai'ures on the first produc-

IN NATURE'S GARDEN

A May Day Recital.

(The piano and violin selections in the

1 Recitation. In the garden to and fro. Fluting low, thrushes go

> In the garden we can sou Circling high, swallows fly

In the garden all aglow Row on row roses grow

In the garden when we meet Life is sweet and complete MARIA STUART

2. Piano. Dream of Spring. Beaumont (ETUDE, May.)

3. Piano and Violin. To Spring, Grieg (ETUDE, September.) 4. Piano. Mayflowers. Blumenschein

(ETUDE, September.)

5. Piano and Violin. Lilacs. Kern. (ETUDE, October.)

6. Recitation. What was Summer chanting? O ve brooks and birds. Flash and nine in happiness Stirring hearts that cares oppress Into shining words!

Here's a maze of butterflies Dancing over golden gorse, Here's a host of grassy spies Sunshine has set free, of course! Wonder at the wind that blows Odors from the forest sweet:

Marvel at the housed rose Heaping petals at her fect; Hark at wood-nymphs rustling through

Brakes and thickets, tender knee'd! Hark! some shepherd pipe there

blew! Was it Pan upon a reed?

O the pinks and garden-spice, Nature's ev'ry fair device, Mingled in a scented board Expected, longed for and adored-Summer's come! NORMAN GALE.

7. Piano. Butterfly Valsc. Weil. (ETUDE, December.) 8. Piano. Dancing Nymphs. Braun.

(ETUDE, April.) 9. Piano, Naiads. Frysinger.

(ETUDE, October.) 10. Piano. Forest Voices, Cooke. (ETUDE, November.)

11. Recitation. The garden walks are wet with dew Fresh gather'd from the drowsy hours.

The busy insects hum anew And stir to life the sleeping flowers:

While, gaily from the green o'er-Upon a spray of tender thorn

That blushes into white and red. A glad thrush sings and wakes the morn!

WILLIAM AKERMAN.

12. Piano. The Bumble Bee. Lindsay. (ETUDE, February.) 13. Violin and Piano. Dance of the Crickets. Greenwald.

(ETUDE, July.)

14. Piano. Dragonflies. Krentzlin.
(Etupe, June.)
15. Piano. The Beetles' Dance. Holst. (ETUDE, June.)

16. Recitation. As it fell upon a day In the merry month of May, Sitting in a pleasant shade Which a grove of myrtles made, Beasts did leap and birds did sing, Trees did grow and plants did

Everything did banish moan Save the nightingale alone, Lean'd her breast against a thorn, And there sung the dolefullest ditty That to hear it was a pity. Fig. fig. fig. now would she cry; Tereu, tereu, by and by; That to hear her so complain Scarce I could from tears refrain. BARNEFIELD

17. Piano. The Nightingale and the Rose. Lieurance. (FTUDE December.) 18. Piano. At Twilight. Astenius. (Frime, Inly.) 10 Piano, Moonlight in the Forest,

Oehmler (ETIME May)

LITTLE RESOLUTIONS FOR LITTLE FOLKS.

BY AUNT EUNICE.

New Year's Day came around so quick that I failed to write in time to make this little article a real New Year's article; but I have an idea that them now and then, when I was a little taves and Chords." girl, and was having my struggles to succeed in music:

cisms made by my teacher as though though she were trying to scold me.

than I really want to play them, 3. I resolve to read a little each day,

if I do not do this, I will suffer for it somewhat larger than the usual album some day.

ing while I am playing, and not think best Bach Album on the market. about anything else. 5. I resolve to make a little list of in force only one month longer.

questions upon musical points which I do not understand, and have them ready Preparatory to ask my teacher at the next lesson.

6. I resolve not to complain when the Pianoforte. my teacher thinks I ought to practice By Isidor Philipp, work will shortly a longer time upon my exercises and

possible, and to insist upon paying my excellent volume for daily practice to teacher for all those I miss except those lost from long-continued sickness. I sions, he will suffer.

9. I resolve to listen more than I have for the beauty in the pieces I play. 10. I resolve to make to-day's work better than yesterday's.

It is said that Schubert's mother was to be a country schoolmaster.



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4. I resolve to try to "put my mind be very carefully edited. The printing on things" more. That is, I am going and binding will be of the best kind, terial for this particular book. We feel Commencement class of any school or the comm to try to think about what I am play- and we are in hopes of producing the sure that none will be disappointed Mrsic.

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now ready, namely, Book I, "Left Hand work was originally written for the to place the entire book in the hands 20. Piano. Dancing Starz. Drumheller. Technic," and Book 3, "Hands To-Chautauqua Assembly. It may be used of experts in American musical edugether." These books are no longer to for religious services of any kind, such cational work, so that this particular be had separately at the special offer as Young Men's Christian Association edition will be entirely distinct and meetings, Gospel meetings, Sunday- different from the German original in school, Young People's Society and the many ways. In fact, the translation opening of Chapel services in Institu- has been entirely re-written and re-contions. There are about 200 pages in the structed by specialists who have reknown hymns that are in general use. added much that American teachers There is also a large lot of original material by Mr. Flagler himself. In fact, this is the distinctive portion of the 15 cents. book, It is Mr. Flagler's own work that makes this book stand out from all others. The book has only been out a short time, and it is practically a new work. We are very glad to present for to our patrons, and should any wish to to make your resolutions fresh every cash accompanies the order, or for 60 purchase this book we shall be pleased to send a copy at a very low rate. The book will be bound in board cover only httle resolutions which I know would far announced, namely, but the resolutions which I know would far announced, namely, but the resolutions which I know would far announced, namely, but the resolutions which I know would far announced, namely, but the resolutions which I know would far announced, namely, but the resolutions which I know would far announced, namely, but the resolutions which I know would far announced, namely, but the resolutions which I know would far announced, namely, but the resolutions which I know would far announced, namely, but the resolutions which I know would far announced, namely, but the resolutions which I know would far announced, namely, but the resolutions which I know would far announced, namely, but the resolutions which I know would far announced, namely, but the resolutions which I know would far announced for the resolution of the resolution ing it at 20 cents. We will not, how- THE ETUDE from time to time. The

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they selfviry.

The Riverside Orchestral Society, of Riverside, Chl., has made fine progress during the side, Chl., has made fine progress during the good success of solicity thou made the big cost success of solicity has made the big cost success of the solicity of the HAWTHORNE Plano School Lesobeliky Method Potsdam, N. Y.

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AN open by an American composer has recently been produced in a small flexite in proceeding the produced in a small flexite in proceeding the produced of the production of th

emy of Massic.

This isst operatic novelty of the Metropolitan sesson was the production of Dubas' of the Metropolitan sesson was the production of Dubas' of the Metropolitan sesson was the production of the old Binebeard story dressed Arrea ent only opens the formblode door, but when Bischerori returns and discovers overward by his threats. When Bischerori again leaves her, after eventers the forbidden signed to a life-one impronuent. She discovers a severe door which lasts to the everybody but Arfane, who is not language that the state of the severybody but Arfane, who is not language and and selbjess. The other wires owner round Bischerori, without as a few of the selbjess. The other wires owner round Bischerori, without as feather a few of the selbjess, the other wires owner form Bischerori, without as feather with the selbjess, which will be selbjess, when the selbjess will be to be selbjess. The other wires owner form Bischerori, without as feather with the selbjess of the selbjess of

rainly piesas with her to return.

This first Spring Festivial announcement to come to our office is that of the South Athera to the control of the south Athera to th

ient model to other festival organizations.

Ma. Jour Novaza has been receiving the most flativing kind of notices for his monumental wave studied "Dietjonary-Custalogue of mental wave studied "Dietjonary-Custalogue of mental wave studied "Dietjonary-Custalogue of toward upon the Public Stage." The English papers have been particularly enthusiastic toward upon the Public Stage. "The English papers have been particularly enthusiastic toward upon the Public Stage." The English papers have been particularly enthusiastic towards and the composers, the nation was of the composers, the nation may be suited of the tremendous amount of many be suited of the tremendous amount of the many be suited of the tremendous amount of the support of the received the suited of the tremendous amount of the received the suited on the suited of the support of the support of the suited on much to this object, can must be a labor of love, and Mr. Towers, who has devoted on much to this object, can must be a labor of love, and Mr. Towers, who has devoted on much to this object, can must be a labor of love, and Mr. Towers, who has devoted on much to this object, can giannical reward, even if our suggestion as to the desirability of giving this work the company of the desirability of giving this work the support of th

Abroad.

Lonnon and Philadelphia are not the only places where opera falls to pay. The Vienna Royal Opera season ended in a loss of \$160,000.

COSIMA WAGNES, the widow of Richard wagner, is suffering from a hemorrhage, which occurred while she was out walking a short time ago.

A NOTICE of the death of Alexandre Gullmant, the celebrated French organist, will be found in the Organ Department of this issue.

THREE new concert hulls, with new hulldings for the Academy of Music, are to be built for the city of Vienna at a total cost of \$1,000,000.

A JOKE that is now popular in Germany duns: "Wenn Richard, dann Wagner; wenn Strauss, dann Johann!" That is, "If Rich-ard, then Wagner; if Strauss, then Johann!"

GLAZOUNOFF, the Russian composer, is seriously iii in St. Petersburgh. His duties as principal and director of the Conservatory are being attended to by a substitute for the Present.

Weingartnea made his last appearance re-ceutly as conductor of the Vienna opera, in which he secured a very excellent rendering of Berlioz's Benvenuto Cellusi.

A New Danish nerve cure consists in laying the patient out ou a grand plano white a musician discourses sweet music, A London paper says there has only leen one fatality and that was the planist's fault. He played a wrong note,

The Jaques-Daleroze system of rhythmical gymnastics has been installed at the Cologne Conservatory, under the personal inspection of the founder, Dr. E. Jaques-Daleroze.

HAROLB BALER will return to America next year for n long series of concerts under the direction of London C. Charlton. He has been immensely successful in Europe during the last year.

THE Musikpedagogischer Verband (Teachers' Association) of Berlin is planning to extend its work by getting in touch with American teachers' associations with a view to forming an international Music Teachers' Association. The secretary of this association is Anna Morech.

THE Crar of Russia has commissioned the composer Ipolitofi-Ivanoff to write an opera in commenoration of the three hundredth year of the Russian dynasty. The composer of the Russian dynasty. The composer hoped that the trief of the Russian dynasty. The composer that the names of its authors.

THE death is announced of Felix Ziem, Queen Victoria's teacher of painting. He was in his nineticth year, and was an intimate friend of Chopin, It is said that the Pole's famous Marche Funder was composed in Ziem's rooms.

AMERICAN musicians visiting London for the cotonation will have an additional reason as King George bas recently lound the spher-did musical collection of Buckingham Palace to that vest storelouse of increasting things, to the control of the control of the control revealingly variable one, and includes an un-rivalled series of Handelian manuscripts, be-sides some Elizabethan manuscripts of great rardity.

N a recent speech dealing with the British company, Sir Hubert burry called attended and the second state of the second state

WE are pleased to say that THE ETEDS, together with hearly all the other musical papers in the word, was in error in report and the word, was in the word of the proper of La Fille de Madaus Anjon. This is the second time within a few months the site is the second time within a few months the ETEDS is very glad to extend its congratulations to the compose, but at the same time regrets having made an error. We will do better next time, Mr. Leccond.

Is the new Presde Rathaus, or city hall-provides has been unde to resume Un de-position has been unde to resume Un de-located in the tower. These players will of a mulcial nature, as well as during those of a city anture. American will reachest of a city anture. American will reachest of a city anture. American will reachest proportionals in the "Pompylvania Dutch," quaint customs of the ratherinal have been maintained by the descendants of the German (nor Burch) ploneers of the acty days,

(not Dutch) phoneers of the early days.

PERSENTY SO, Humperfluck's new operat,
Konlowholer, is upparently not without its
difficulties. When the work was produced in
on the stage during the performance, behaved
admirably. In Berlin, however, at a recent
and a substitute was emazed. To this the
grees objected stremonds, and cackled no
loadly that the orebestra was obliged to stop,
releads, the Woodchapper and the Broonmaker that the green resumed the quiet calls
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A WORLD'S Congress of Musicians is to be held at Rome early in April at which representatives of all countries will be present, and the property of the control of the property of the property



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concert sadge smould close their doors to the more relative to the concert sadge smould close their doors below on the more rail in vocal preparation they will be unable to me. I never miss an opportunity specified, B. C. Cim. versions of the properture of the concert of the properture of the properture of the concert of the properture of the propertur speaking a good word for The Errop. — E. Successful II they have not had the preparation in the larger things in life. "Anthens of Prayer and Praise" is a rich Wocal knowledge is a magnificent thing, any choir repertoire.—Jod J. Rametie, but it is by no means everything.

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Can, the very much pleased with the "Standlife to the "Standlife t To put off the change is to risk that

Q. What is the difference between light and comic operat. Would "The Bohemian Oiri," for instonce, be considered superior to "H. M. S. Pinafore?" (L. E. P.)

Q. Is it true that playing the oboe is in-jurious to health? If so, why should it bes (J. J. K.)

ANSWERS TO

OUESTIONS

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Q. Do music critics receive epecial training?

"M. M. 8. Pandroft" (L. E. P.)

A. The term "likt opers' is unfortunately accepted as it is often used to include accepted as a second of the second of the

the state of the s

On, marke he regarded as a moras of the control of cted. Only you be printed.

Make your questions short and to the point.

Make your questions particular pieces, metronomic questions reparting particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of EUDM readers will not be considered.

Thou holy Art, how oft in sad grey hours.
When Life's horizon seemed all dark to be,
Hast thou upheld me with thy mighty powers,
And oped a purer, better world to me.

Oft has a sigh from the great harp immortal, Relaxed the wrinkles on my troubled brow, Unlocked for me Heaven the lofty portal. Thon holy Art I thank thee for it now.

O. It it absolutely necessary to master from a before point to Furst to study? F. M. A. Dilsen one has good friends there, it is decidedly advisable to be fairly familiar with the control of the control being free from the musical life of the city. Should one to formate to be duffict to the classes of the control of the

O. Can a note be field to another note if there are other notes between? Please illus-tions are other notes between? Please illus-tions are of the control of the con-dount it. Sometimes my tender tells me to play the notes field when there are other play the notes field when there are other not not to play the outer these are tell-greason she play the outer field, that is the way I always played it." (1.4. c.)

Q. D. music critics receive special training (C. H. B.)

A. They do not. Whether they should is a question now sufficient to critical most and a superior of the control of way I always played it." (A. G.)

A. The beacher may be right, but she should always give explanatory reasons to plane or the control of the



The use of different signs for siur and tre would bring about a great improvement. In many notes are to be played with one stroke of the bow. But in plano movement its use continuous continuous defined, and we often meet with exceptions. See Elson's Mistakes and District Post in Many Feedbady, pages 50-58.

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and moping about the matter, or

railing at the abuses of Fate, she

studied her own position with the

Finally she came to that very wise

conclusion which so few people ever

reach, i. e., her failure was due to

herself, to her own ignorance, her

conditions which were constantly

arising. This self-analysis was the

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(Continued on page 358)

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Dolb. W., Op. 50, Christmas Symphony, Plano, 4 hands, Gong Bella, Sleight, Blells, Whit, Tomp Bella, Sleight, Blells, Whit, Tomp Bella, Whit, The Handle, Castanets, Poprun, Nightingale, Castanets, Poprun, Nightingale, Cabinet Organ and Ib. Galometra, and Salometra, Castanets, Poprun, Nightingale, Cabinet Organ and Ib. Hano, 4 hands alone 11.10 Minderinstrument parts alone 500

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Trlangle, Bells in C and G (ad
lib.)

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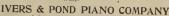


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